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YUN-KANG

THE BUDDHIST CAVE-TEMPLES OF THE
FIFTH CENTURY A. D. IN NORTH CHINA

DETAILED REPORT OF THE ARCHAEOLOGICAL
SURVEY CARRIED OUT BY THE MISSION OF THE
TŌHŌBUNKA KENKYŪSHO 1938-45

PROFESSOR SEIICHI MIZUNO
AND
PROFESSOR TOSHIO NAGAHIRO

VOLUME VII
CAVE TEN
TEXT

JIMBUNKAGAKU KENKYŪSHO
KYOTO UNIVERSITY
MCMLII

YUN-KANG

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FOREWORD

THIS FORMS VOLUME VII of the fifteen volume work on Yün-kang and is devoted to the investigation and report of Cave X.

The photographs were made in 1938 by Mr. O. Hatachi, former Institute photographer assisted by Mr. T. Yoneda, present member of the National Museum in Tokyo. The measurements were made in 1936 by S. Mizuno assisted by Mr. K. Arimitsu, former member of Keijō Museum, and Mr. S. Sumita, present Assistant Professor of Nagoya University, and partly by T. Nagahiro. The drawing was started by Mr. K. Shibuya, former member of the Institute and finished by Mr. S. Takayanagi, member of the Institute. The rubbings were done in 1938 and 1939 by Mr. Hsü Li-hsin. The excavation was carried out in 1938 and 1940 with the added help of Mr. T. Hibino, lecturer of the Institute, and Mr. K. Ono, member of the National Museum, Nara.

The text is the joint authorship of S. Mizuno and T. Nagahiro. The translation was made by Mr. P. C. Swann of the Museum of Eastern Art, Oxford University who generously gave some of his valuable time during his study of eastern art in our country to a willing help in this work.

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SEIICHI MIZUNO
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March, 1952

INTRODUCTION

REPRESENTATION OF SCENES FROM BUDDHA'S LIFE IN THE YÜN-KANG CAVES

1

THE LIFE OF BUDDHA AS SEEN IN ART comprises a series of illustrations of important events starting with his birth and ending with his nirvāṇa at the age of eighty. Although the general outline of his life remains the same, the description of the various events differs in the various sūtras and especially in their Chinese translations. The most important Chinese translations are as follows :

Hsiu-hsing-pên-ch'i-ching, 修行本起經 (Sūtra on the Origin of Practice of the Bodhisattva), 2 vols, translated by Chu Ta-li and K'ang Mêng-hsiang.

T'ai-tzū-jui-ying-pên-ch'i-ching, 太子瑞應本起經 (Sūtra on the Origin of the Lucky Fulfilment of the Crown-Prince), 2 vols, translated by Chih Ch'ien of the Wu dynasty.

P'u-yao-ching 普曜經 (*Lalita-vistara*), 8 vols, translated by Dharmarakṣa of the Western Chin dynasty.

Kuo-ch'ü-hsien-tsai-yin-kuo-ching 過去現在因果經 (Sūtra on the Causes and Effects in the Past and Present), 4 vols, translated by Guṇabhadra of the earlier Sung dynasty.

Fo-pên-hsing-chi-ching, 佛本行集經 (Buddha-pūrvakaryā-saṅgraha-sūtra), 60 vols, translated by Jñānagupta of the Sui dynasty.

Fang-kuang-ta-chuang-yen-ching, 方廣大莊嚴經 (Vaipulya-mahāvīyūha-sūtra), 12 vols, translated by Divākara of the T'ang dynasty.

Chung-hsü-mo-ho-ti-ching, 衆許摩訶帝經 (Mahāsammata-rāja-sūtra) 13 vols, translated by Fa Hsien of the Sung dynasty.

The *Fo-so-hsing-tsang* 佛所行讚 or *Buddha-carita* (5 vols) written by Aśvaghoṣa and translated by Dharmarakṣa of the Northern Liang dynasty, the *Fo-pên-hsing-ching* 佛本行經 or *Buddhapūrvakaryā-sūtra* (7 vols) translated by Pao Yün of the earlier Sung dynasty, the *Chung-pên-ch'i-ching* 中本起經 or *Madhyama-ityukta-sūtra* (2 vols) translated by T'an Kuo and K'ang Mêng-hsiang of the later Han dynasty must also be considered and all provide important material for an interpretation of the iconography used in the representation in art of Buddha's life.¹

¹ Among these sūtras, the *Fo-so-hsing-tsang* or *Buddha-carita* translated by Dharmarakṣa of the Northern Liang dynasty, the *P'u-yao-ching* or *Lalita-vistara* translated by Dharmarakṣa of the Western Chin dynasty and the *Kuo-ch'ü-hsien-tsai-yin-kuo-ching* or *Sūtra on the Causes and Effects in the Past and Present* are better fitted to this study, because the translations of these three sūtras were made nearer to the period of the construction of the Yün-kang cave-temples than the others.

The best illustration in unbroken form of the various stages in Buddha's life may be seen in the *E-inga-kyo*, picture scrolls of the *Sūtra on the Causes and Effects of the Past and Present* painted in the Nara period. The original, which is famous as the oldest Japanese picture scroll, may have consisted of eight scrolls. It is divided into an upper and a lower part, the latter consisting of hand written characters of the text of the *Sūtra on the Causes and Effects* and the former of painted illustrations to the text written below. Counting all remaining fragments roughly one half of the original eight scrolls now remains.

1. The scroll owned by Jōbon-rendai-ji Temple in Kyoto, 1 scroll.

Starting with the characters 爾時太子至年十歲 and ending with the characters 今者唯有北門未出其.

2. The scroll owned by Hōon-in of the Daigo-ji Temple in Kyōto, 1 scroll.

Starting with the characters 爾時白淨王發遣王師 and ending with the characters 作衆伎樂供養菩薩.

3. The scroll formerly in the collection of Mr. Masuda, 1 scroll.

Starting with the characters 爾時有長者子名曰 and ending with the characters 我道真也諸弟子.

4. The scroll in the collection of the Tokyo Academy of Art, 1 scroll.

Starting with the characters 爾時迦葉五百弟子 and ending with the characters 歡喜頂戴作禮而退.

The illustrations are painted in great detail.¹ In order to arrange that these come above the text to which they refer it was necessary to leave many blanks in the upper part which were filled with elements of landscape having no bearing on the story. Had the whole eight scrolls been preserved there is no doubt that they would have provided a complete pictorial account of Buddha's life. From the Tempyō style of some of these scrolls it may be assumed that they were painted after an early T'ang model. However, it is the opinion of the writers that this early T'ang model may have contained many elements of the Northern and Southern dynasties style. Since this sūtra was translated into Chinese in the earlier Sung dynasty it is likely that this original form of illustrated text is not far removed from that time.

The most satisfactory method for illustrating Buddha's life is that of a continuous development in time as seen in these scrolls but unfortunately no other example of this kind exists.

A second type of pictorial illustration of Buddha's life is found on the many silk paintings discovered in the Tun-huang caves. Among the many paintings brought back by Sir Aurel Stein are

¹ S. Fujikake, *On the Illustrated Buddhist Scripture 'Kako-Genzai Ingakyō'* (Kokka, No. 365), Tokyo 1920. T. Itō, *Shakyō yori-mita Kakogenzai-Ingakyō* (Research on Old Copies of the Kako Genzai Ingakyō Sūtra) (Bijyutsu-Kenkyū, Nos. CXLIX, CL), Tokyo 1948.

² A. Stein, *Serindia*, London 1921, Pl. LXXIV. A. Stein and L. Binyon, *The Thousand Buddha*, London 1921, Pl. XXXVII. A. Waley, *A Catalogue of Paintings recovered from Tun-huang by A. Stein*, London 1931, p. 294.

³ A. Stein, *Ibid.*, Pl. LXXIV. A. Stein and L. Binyon, *Ibid.*, Pl. XXXVII. A. Waley, *Ibid.*, pp. 124, 125.

⁴ A. Grünwedel, *Alt-Kutscha*, Berlin 1920, Pl. XLII-XLIII.

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several containing large-scale illustrations of Buddhistic paradises. Down the sides of these one above the other are found smaller illustrations loosely connected with the central representation. Also discovered at Tun-huang are a number of banners with representations of Buddha's life similar to the smaller illustrations mentioned above, and also painted in rows one above the other. Since they are only in fragments it is impossible to see how many scenes there were and what scenes were selected. The banner, Ch. lv. 0010, contains four scenes numbering from the top, (i) the Conception, (ii) Princess Māyā riding in Lumbinī Garden, (iii) Buddha's Birth in the Lumbinī Garden, (iv) His Proclamation at the Time of His Birth.² Another banner, Ch. lv. 009, contains three scenes, (i) the Dipamkara Buddha foretelling Mānava's Future Buddhahood, (ii) the Four Encounters Prince Siddhārtha had outside the Various Gateways of His Palace, (iii) the Descent of the White Elephant with Six Tusks.³ From these banners it may be seen that the selection of the scenes is arbitrary and differs completely from the wall paintings on the wall of Māyā Cave in Kizil, Central Asia where the choice of the four scenes of Buddha's life is very fixed.⁴

2

Wall paintings also play a large part in the pictorial representation of Buddha's life. This was especially so during the Sui and T'ang periods when many temples were built and many artists worked to decorate their walls. In the *Li-tai-ming-hua-chi* 歷代名畫記 by Chang Yen-yüan 張彥遠 of the late T'ang dynasty, chap. iii, much space is devoted to the description of the wall paintings in the temples of Chang-an and Lo-yang. The following subjects are recorded: "The Stories of Pên-hsing-ching (Pūrvakaryā-sūtra)," "The Banishing of the Demons by Buddha," "The Nirvāṇa of Buddha," and "The Receiving of Buddha's Relics by the Eight Kings." These paintings must be assumed to have been in the form of large wall paintings as seen in the Buddha Hall of the Hōryūji Monastery near Nara. It is likely that they comprised selected scenes from the life of Buddha rather than a continuous story in pictorial form as seen in the *E-inga-kyō*. The *Li-tai-ming-hua-chi* gives an idea of the subjects favoured by T'ang dynasty artists. The paintings are arranged under the main heading of the particular representation followed by a list of artists and where the wall paintings were to be found as follows:

Subject	Artist	Place	Temple
1. Pên-hsing-ching (Pūrvakaryā-sūtra).			
a.	Tung Ê 董 諤	Chang-an	P'u-t'i-ssū, Buddha Hall.
b.	Yang T'ing-kuang 楊 廷光 and Yang Hsien-ch'iao 楊 仙喬	Chang-an	Hua-tu-ssū.
c.	Yang Ch'i-tan 楊 契丹	Chang-an	Ta-yün-ssū, Four Outer Walls of the Stūpa.
d.	Ch'êng Hsün 程 遜	Lo-yang	Shêng-tzū-ssū.
2. Banishing of the Demons by the Buddha.			
a.	Wei-ch'ih I-sêng 尉遲 乙僧	Chang-an	Kuang-chai-ssū, Tung-p'u-t'i-yüan.

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	(Chang-an	Kuang-chai-ssū, Ch'ī-pao-t'ai.)"
b. Wu Tao-hsüan 吳道玄	Chang-an	Tzū-ên-ssū, Stupa, West Face.
3. Nirvāṇa.		
a. Yang Ch'ī-tan 楊契丹	Chang-an	Pao-ch'a-ssū, Buddha Hall.
b. Yang T'ing-kuang 楊廷光	Chang-an	An-kuo-ssū, Buddha Hall.
c. Yang Hui-chih 楊惠之	Chang-an	Ch'ien-fu-ssū, East Stūpa.
d. Lü Lêng-ch'ieh 盧稜伽	Chang-an	Pao-i-ssū, Buddha Hall.
e. Chêng Fa-shih 鄭法士	Chang-an	Yung-t'ai-ssū, East Court.
4. Receiving of Buddha's Relics by the Eight Kings.		
Chan Tzū-ch'ien 展子虔	Lo-yang	Lung-hsing-ssū, West Dhyāna Court.

It is of particular interest that many such famous artists worked on wall paintings in the Sui and T'ang dynasties but unfortunately these temples at present are nothing more than literary records. Happily for our knowledge of T'ang wall painting those of Tun-huang still remain. These, however, were not painted by the eminent artists of the capital but by provincial artists so that, although from an artistic viewpoint they may not be of the highest quality, yet they provide valuable study material for types and forms of representation in this period.

In Tun-huang, Caves 102, 117 and 146 contain various scenes from Buddha's life. Caves 17 B and 135 have representations of the Banishing of the Demons, Cave 126 B and 135 have Nirvāṇa scenes.²⁾ There are two styles — one is a degenerated form of the orthodox and traditional Chinese style as seen in the late T'ang and Five dynasties period, the other, an earlier form, shows strong Western influences in the plasticity of the figures and the indication of shadows which entered China through Central Asia in the Northern and Southern dynasties period. As only comparatively few wall paintings remain it is impossible to obtain a complete view of the character of the paintings of this period. A similar arrangement of scenes as found on the afore-mentioned silk paintings found at Tun-huang must be presumed. The Banishing of the Demons and the Nirvāṇa as isolated incidents are also particularly favoured by the artists of this area.

3

This raises the problem of the representation of Buddha's life as seen in the wall paintings of Central Asia and India. There are many such scenes in the caves of Kizil which have been approximately dated from A.D. 500 to 650. The earliest of these are strongly influenced by the style of Gandhāra and the later gradually reveal their own indigenous characteristics.³⁾ With regard to the subject under discussion, of particular interest in the early period are what the German scholars call

1 Chang Yen-Yüan, *Li-tai-ming-hua-chi*, chap. iii. According to the *T'ang-ch'ao-ming-hua-lu* written by Chu Ching-hsüan, Wei-ch'ih I-sêng painted 'the Banishing of the Demons by the Buddha' on the back wall of the Ch'ī-pao-t'ai of Kuang-chai-ssū Temple and not as recorded by Chang Yen-yüan.

2 P. Pelliot, *Touen-houang*, 6 Tomes, Paris 1920, 1921.

3 E. Waldschmidt, *Beschreibender Text* (Die Buddhistische Spätantike in Mittelasien, Vol. VII), Berlin 1933, pp. 27-30.

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Peacock Cave (Pfauenhöhle) and Treasure Cave (Schatzhöhle) and, in the second period, what they call Māyā Cave (Group II, Cave 19). Peacock Cave is divided into an ante-room and a main room, in both of which, the front, right and back walls are exclusively filled with many scenes of Buddha's life.¹ The left and right walls of the ante-room contain paintings of the Banishing of the Demons and the First Sermon of Buddha. Both side walls of the main room are divided into three storeys, each one containing four scenes. The upper storey shows (i) Buddha's Birth in Lumbinī Garden, (ii) His Four Sorties from the Four Palace Gates, (iii) and (iv) the Banishing of the Demons, (v), (vi), (vii) and (viii) Sermons in Various Places, (ix) Conversion of the Three Kāśyapas. The lower storey contains (x) Nirvāṇa, (xi) and (xii) the Events Following his Nirvāṇa. It may be seen that these twelve scenes cover the whole of his life in an organised, consecutive pattern.

Both side walls of the main room of Māyā Cave are divided into two storeys each of which contains four scenes making a total of sixteen scenes in all.² They all depict various sermons of Buddha in different places. The back wall contains a Nirvāṇa scene and a portrayal of the events following the Nirvāṇa. The latter includes the scene of his cremation and the division of his relics among the eight kings etc, etc. Among the last mentioned the most interesting is that showing King Ajātaśatru receiving from brāhmaṇa Varṣakāra the news of Buddha's death. Here the brāhmaṇa is represented as showing the king a picture painted on cloth with four scenes of events in Buddha's life—namely his Birth, his Banishing of the Demons, his First Sermon and his Nirvāṇa which are the most important events in his life.³ Generally speaking, the paintings in the caves are arranged in such a way as to give the worshippers of that period a consecutive view of the various important events in Buddha's life.

It may be assumed that those wall paintings at Tun-huang which show Western influences were of a similar plan. Compared with these, the wall paintings at Chang-an and Lo-yang in purely Chinese style would not have been so well organised in consecutive scenes but rather would have taken the form of isolated scenes without regard to the time sequence. One exception to this is recorded in the *Li-tai-ming-hua-chi* as painted by Yang Ch'ī-tan of the Sui dynasty on the walls of a stūpa in the Ta-yün-ssū Temple. On the outside four walls of that stūpa is depicted the Pên-hsing-ching.⁴ It is dangerous, of course, to assume from one outstanding recorded example that many such artists of the consecutive representation type existed.

4

This brief survey of the early pictorial representations brings us to the sculptural representations of Buddha's life. The representation of a continuous story such as Buddha's life or the Jātaka is naturally better fitted to the art of painting or other techniques using a flat surface than to the plastic art of sculpture. Furthermore the nature of the sculpture in a cave will be greatly determined by the

¹ A. Grünwedel, *Altbuddhistische Kultstätten*, pp. 87–91.

² *Ibid.*, pp. 162–168.

³ A. Grünwedel, *Alt-Kutscha*, Pl. XLII–XLIII.

⁴ See p. 75.

nature of the rock from which it is carved — in Yün-kang a rough sandstone. Furthermore as mentioned above, the Yün-kang caves were greatly influenced by the arts of the West and particularly by those of North-west India and Central Asia. In the caves of Central Asia and India clay figures, wall paintings and reliefs are all found so it is logical to assume that all these various techniques brought their influence to bear upon the sculptors of Yün-kang.

In ancient India stone reliefs were often used for the representation of Buddha's life. On the stone railing of Bārhūt (2nd century B.C.), although Buddha himself is not shown, many scenes of his life are carved each in an individual medallion. However, for the purposes of this study, the most important sculptures are those of Gandhāra which greatly influenced the arts of many Central Asian lands. Many studies have been devoted to this problem, the most outstanding being that of A. Foucher, *L'art gréco-bouddhique du Gandhāra*, Tome I (Paris 1905) in which 140 fragments of reliefs concerned with Buddha's life are illustrated. From these may be seen representations of a wide range of scenes ranging from the dream of Māyā to the events after the Nirvāṇa of Buddha. Foucher interpreted these scenes according to the *Nidāna-kathā*, *Mahāvastu*, *Divyāvadāna*, *Lalita-vistara* and *Buddha-carita*. It is clear from his study that almost all the scenes of Buddha's life are to be found in Gandhāran sculpture. It must be remembered, however, that these reliefs were collected from many different sites and belong to different periods.

The characteristics of Gandhāran sculpture as compared with those of Central India are unmistakable — the well developed plasticity, the correct relationship in size between the various figures, the free actions and gestures, the realistic drapery, the carving of hair and features. These are all characteristics inherited from Hellenistic sculpture. While in Central India the scenes of Buddha's life are all represented in medallions and railings, in Gandhāra they are found in friezes of Hellenistic type. These friezes are bordered or divided by pillars and square pillars in the same way as the metopes are bordered by triglyphs in the entablatures of Hellenistic temples. In Gandhāran reliefs trees sometimes take the place of these borders. Reliefs without dividing borders between the scenes are very rare. There are a few Gandhāran reliefs which show influences of the old Indian school — one such influence being, as Foucher indicated,¹ the repetition of the same figure as found for instance on the railings of Sāñcī which sometimes have one scene piled upon the other and on the medallions of Bārhūt. In Gandhāran art a similar form is sometimes found. Two identical vajrapāṇis are repeated twice and the same monkey twice represented.² The Dīpaṃkara Jātaka found in the second stūpa of Sikri, now in the collection of the Lahore Museum, shows the same figure of Māṇava three times.³ Such a type of composition is not found in Hellenistic reliefs. The representation of Buddha's life in friezes is not often used in the ancient schools of Indian sculpture such as the Mathurā, Amarāvati and Gupta schools. The focus of the composition is on the main figures of Buddha. On the stone reliefs of Amarāvati are many scenes carved one above the other about which Lawrence Binyon,⁴ quoting Blake, says, "Exuberance is Beauty." Similar compositions are also found in Caves XVI and XVII of Ajantā which are outstanding expressions of the pure Indian spirit.⁵

1 A. Foucher, *L'art gréco-bouddhique*, Tome I, p. 280. 2 *Ibid.*, Fig. 254, p. 514, Fig. 274, p. 553.

3 *Ibid.*, Fig. 139. 4 L. Binyon, *The Spirit of Man in Asian Art*, London 1936, p. 78.

5 J. Griffiths, *The Paintings in the Buddhist Cave-temples of Ajanta*, London 1896, Vol. I, Pls. 45-52, 58-60.

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In Yün-kang, at the time of the investigation, the following scenes could be distinguished.

Cave II	East Wall, Bottom Storey, Northern Part.	Archery Competition of Prince Siddhārtha.
	Central Stūpa, North Face, First Storey.	Banishing of the Demons by the Buddha.
	Central Stūpa, West Face, Second Storey, South Niche.	Departure of the White Horse Kanṭhaka and Chandaka.
	Central Stūpa, West Face, Second Storey, North Niche.	Departure of the White Horse Kanṭhaka.
Cave V A	Outside Cave A, South Wall, West Portion, Upper Part.	Departure from the Palace.
	Outside Cave A, South Wall, East Portion.	Asoka's Offering.
Cave VI	Central Stūpa, Lower Storey, South Face. i, ii.	Appearance of the Tree God at Buddha's Birth.
		iii, iv. King and Queen (Unidentified).
	Central Stūpa, Lower Storey, West Face.	v. Buddha's Birth in Lumbinī Garden.
		vi. Proclamation of Prince Siddhārtha.
		vii. Nine Nāgas Pouring Water on Buddha's Head.
		viii. Return from Lumbinī Garden.
	Central Stūpa, Lower Storey, North Face. ix, x.	Asita's Divination.
		xi, xii. Buddha Riding on an Elephant.
	Central Stūpa, Lower Storey, East Face.	xiii. King and Queen (Unidentified).
		xiv. The Prince's Exit from the Palace (Unidentified).
	East Wall, Bottom Storey, Relief Panel.	xv, xvi. Marriage of Prince Siddhārtha.
		i. Archery Competition of Prince Siddhārtha.
		ii. Life of Pleasures in the Harem.
		iii. Śuddhodana Trying to Dissuade Prince Siddhārtha.
	East Wall, Lower Storey, South Niche.	iv-vi. Four Sorties from the Palace.
		First Sermon in Deer Park.
	East Wall, Lower Storey, North Niche.	Conversion of the Three Kāśyapas.
		South Wall, Bottom Storey, Relief Panel. vii, viii.
	South Wall, Bottom Storey, Relief Panel. vii, viii.	Four Sorties from the Palace.
		ix. Prince's Meditation during the Night.
	South Wall, Lower Storey, East Niche.	x. Departure from the Palace.
		xi-xiii. Entering into the Wood.
	South Wall, Lower Storey, West Niche.	Buddha Preaching.
	Window, West Reveal.	Buddha Preaching.
		Departure of the White Horse Kanṭhaka.

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	Window, East Reveal.	Prince Siddhārtha in Meditation.
	West Wall, Middle Niche.	Banishing of the Demons by the Buddha.
Cave VII	East Wall, Second Storey, South Niche.	Merchants Offering Food.
	East Wall, Second Storey, North Niche.	Conversion of the Three Kāśyapas.
	West Wall, Second Storey, South Niche.	Merchants Offering Food.
	West Wall, Second Storey, North Niche.	Yāśa becomes the Sixth Bhikṣu.
	West Wall, First Storey, South Niche.	Conversion of the Three Kāśyapas.
	West Wall, Second Storey, North Niche.	Five Bhikṣus Listening to Buddha Preaching.
Cave VIII	East Wall, Second Storey, South Niche.	Four Guardian Kings Offering Alms-bowls.
	East Wall, Second Storey, North Niche.	Merchants Offering Food.
	East Wall, First Storey, South Niche.	Banishing of the Demons by the Buddha.
	East Wall, Second Storey, Northern End.	Prince's Meditation during the Midnight.
	East Wall, Second Storey, Northern End.	Departure from the Palace.
Cave IX	Ante-Room, East Wall, Upper Storey, Side Compartments.	Prince Siddhārtha in Meditation under Tree.
	Ante-Room, West Wall, Lower Storey, North Niche.	Buddha's Encounter with Rāhula.
Cave X	Ante-Room, West Wall, Upper Storey, Side Compartments.	Prince Siddhārtha in Meditation under Tree.
	Main Room, South Wall, Western Part, Third Storey.	Banishing of the Demons by the Buddha.
Cave XI	West Wall, Upper Part, Pedestal on Small Niche.	Nirvāṇa.
Cave XII	Ante-Room, West Wall, Lower Storey, North Niche.	The Shutting up of Kāśyapa's Fire Dragon in the Alms-bowl.
	Ante-Room, West Wall, Lower Storey, South Niche.	Conversion of the Three Kāśyapas.
	Ante-Room, North Wall, Upper Storey, East Niche.	First Sermon in the Deer Park.
	Ante-Room, North Wall, Upper Storey, West Niche.	Four Guardian Gods Offering Alm-bowls.
	Ante-Room, Ceiling, Southern Coved Part, Middle Part.	Mortification of Buddha.
	Ante-Room, Ceiling, Western Coved Part, North Part.	Aśoka's Offering.
	Ante-Room, Ceiling, Western Coved Part, South Part.	Banishing of the Demons by Buddha.
	Main Room, South Wall, Lower Storey, East Niche.	Merchants offering Food.
	Main Room, West Niche.	Buddha Preaching.
Cave XIV A	West Wall, Upper Niche.	Merchants Offering Food.

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Cave XVIII	South Wall, West Part.	Aśoka's Offering.
Cave XIX	South Wall, West Upper Part.	Buddha's Encounter with Rāhula.
	South Wall, East Upper Part, Small Niche.	Buddha's Encounter with Rāhula.
Cave XXVIII	South Wall, East Part.	Aśoka's Offering.
Cave XXIX	South Wall, West Upper Part.	Banishing of Demons by Buddha.
	South Wall, West Lower Part.	Departure of the White Horse Kanṭhaka and Chandaka.
Cave XXXIII	West Wall, Left Compartment.	Aśoka's Offering.
Cave XXXIV	West Wall, Left Compartment.	Buddha's Encounter with Rāhula.
Cave XXXV	South Wall, East Niche.	Conversion of the Three Kāśyapas.
	South Wall, West Niche.	Banishing of the Demons by Buddha.
	East Wall, Upper Part of Trabeated Niche.	Nirvāṇa.
Cave XXXVII	South Wall, West Part.	Nirvāṇa.
	North Wall (?), Upper Part of Arched Niche.	Conception.
Cave XXXVIII	Ceiling.	Conception.
Cave XLI	North Wall, West Upper Part.	i. Buddha's Birth in the Lumbinī Garden.
	North Wall, West Middle Part.	ii. Proclamation of Prince Siddhārtha.
	North Wall, West Lower Part.	iii. (Damaged).
	North Wall, East Lowest Part.	iv. Prince's Meditation during the Night.
	North Wall, East Lower Part.	v. Departure from the Palace.
	North Wall, East Middle Part.	vi. Departure of the White Horse Kanṭhaka.
	North Wall, East Upper Part.	vii. (Damaged)

Although they do not cover such a wide variety as described by Foucher, considering that they come from only one site, their range is comparatively broad.

In the early period of Yün-kang carving, as represented by the Five Caves of T'an Yao (Caves XVI–XX), only the Rāhula and Aśoka stories are found (Caves XVIII and XIX). In the second period are found the Banishing of the Demons, the Four Deva Kings offering the Alms-Bowls, Two Merchants Offering Food, Sermons, and the Conversion of Kāśyapas through the Dragon of Fire (Caves VII and VIII). In Cave VI thirty six scenes were distinguishable beginning with Buddha's birth and including among others the Banishing of the Demons, the First Sermon and the Conversion of Kāśyapas. These scenes run clockwise round the large central stūpa, and are continued on the bottom storeys of the east and south walls, the reveals of the window, then return to the south wall, and finally end on the middle storey of the west wall and the east wall. It is very strange that the series, as far as may now be seen, ends in the lower storey of the east wall with the Conversion of Kāśyapas and contains no Nirvāṇa scene. For the representation of these scenes, friezes similar to those of Gandhāra, rectangular areas and niches are all employed. In the niches are found among others the Banishing of the Demons and the First Sermon. In brief, both flat wall surfaces and curved surfaces of niches are employed. These methods do not appear for the first time in Cave VI without antecedents. In the ante-rooms of Caves VII, VIII, IX and X they appear in friezes where the Jātakas are carved. In Caves VII, VIII, IX and X the niche form also is used. The frieze and niche forms can be seen in

YÜN-KANG, CAVE X

Caves I, II and XII which may be dated from the second period of Yün-kang carving. In the third period of carving, i.e. in the western end caves, are also found representations of scenes from Buddha's life. Due to the small size of the caves the representations are also on a small scale. The frieze form is not found here and, although the niche form is still found, the new form is that of rectangular areas arranged in perpendicular rows as seen in Cave XLI. In the large caves of the early period no Nirvāṇa scenes are to be found but in the third period, as seen in Caves XI, XXXV and XXXVII, they are included. There is, of course, the possibility that other scenes were carved in some of the many damaged areas. (Figs. 1-8.)

The representations of Buddha's life at Yün-kang was, of course, modelled on western patterns but the style is much degenerated from that of Gandhāra, particularly in the expression of the faces, the postures of the figures, the realism of the drapery and the delicacy of the carving which are found in the finest period of Gandhāran art. The special qualities of Yün-kang sculpture are seen in the power of expression which springs from the vigour of the northern tribes. These qualities are well shown in the rough portrayals of scenes from Buddha's life. The Northern Wei artists seemed to prefer to depict scenes like that of the Banishing of the Demons or the First Sermon in the Deer Park in individual niches rather than in friezes. Accordingly the meaning of the scenes is expressed symbolically rather than narratively. In the third period of Yün-kang carving the style completely changed and with it the style of representation of Buddha's life. In the early period the artists of Caves VII and VIII paid great attention to the portrayal of the human body and the carving of the drapery suffered in accordance. The reliefs of these caves show a subtle plasticity and great variety. In the third period the carving of the human body became more stylised and stiffer. The stylisation of the drapery was exaggerated and the technique of carving of reliefs became more simple and lost its original delicate characteristics. In those caves where Buddha's life is shown in perpendicular rows of small rectangular spaces, the compositions are little more than rough symbolic illustrations devoid of artistic merit.

Realistic representations of Buddha's life demand an attention to the action of the figures and the milieu in which the action takes place. When the Yün-kang artists began to disregard these details it was natural that the representations of Buddha's life should suffer. Although at the end of the Northern Wei and in the Northern Ch'i and Northern Chou it became popular to carve fine Buddhist cult-figures in stone, as far as representations of Buddha's life are concerned, from the time of the third period of Yün-kang and the parallel Lung-mên carving onwards few works of value were created.

CAVE X

CHAPTER I

OUTSIDE WALL AND FRONT COURT

The central part of the Yün-kang site is occupied by nine large caves which are divided into an eastern and a western group. The eastern group consists of Caves V to VIII inclusive some of which still have exterior wooden structures and some only the remains of former such structures. The western group consists of Caves IX to XIII inclusive which are called by the natives Wu-hua-tung 五華洞. Cave X is one of this group of Wu-hua-tung standing between Cave IX on its east and Cave XI on its west. It differs entirely from Cave XI but forms a pair with Cave IX (Fig. 9). As described in Vol. VI of this study there are in the central part of the Yün-kang site three such pairs of caves—Caves IX and X situated in the east of the western group, and Caves VII and VIII, Caves V and VI situated in the eastern group.

[OUTSIDE WALL] In the centre of the outside wall are two pillars with another wider pillar on their right which connects with Cave IX—the two caves together having six openings. Due to their exposure to the elements these pillars now appear round but they were originally octagonal. Above each pillar is a large rectangular hole forming a regular row. These originally served as end-rests for a series of wooden beams which supported the roof of an exterior wooden structure. Between the beam holes and independent of the wooden structure are supports carved from the rock, some in the shape of three prongs and some in the shape of inverted V's. Above the row of rectangular holes is a flat area followed by another short perpendicular wall. The top edge of this wall seems to have served as the ridge of the wooden roof. The angle of this roof may be assessed by a slightly curved incision in the small perpendicular wall at the extreme west (Vol. VI, Pls. 2, 4). The bases of the pillars, now covered with earth, are square and have four faces each carved with two confronting animals. On the extreme south-west corner is a pillar with the wall to the west of that slightly protruding. Cave XI which is the next cave along was carved directly into the surface formed by the continuation of this protruding wall without any set-back. On the east end of Cave IX is a wall similar to the west wall of this cave but there the exterior surface is slightly different, since it is wider and then protrudes further to form a projection on which is carved a storeyed stūpa. Thus the exterior plan is not quite symmetrical. The appearance of the whole outer wall leads to the conclusion that the outside wall containing Caves XI to XIII was cut earlier and that the outside wall of

YÜN-KANG, CAVE X

Caves X and IX was made later since they are set back from the general surface of the cut made into the hill-side (Pl. 1).

[FRONT COURT] Outside Cave X is a court shared also by Cave IX. During the excavation of the area immediately in front of the pillars it was found that this court originally had a rock floor carved with lotus flowers and hexagonal patterns. Also in this rock floor were found square holes which must be assumed to be of later date and served as a means of securing pillars used to support the exterior wooden structure. (Pls. 77-85.)

CHAPTER II

ANTE-ROOM

As seen in Cave IX this cave is also divided into a main room and an ante-room. In the centre of the north wall of the latter is the entrance and above it the window connecting with the main room. On the south wall may be seen the two pillars which form the central pillars of the three openings. The ante-room is rectangular with its longer side running from east to west, measuring 11.20 m. in length and 4.07 m. in width (Plan I). The original rock floor is covered with earth and clay in which brick tiles were set. The narrowness of the room gives an impression of height. The total height measures about 9.00 m. The east, north and west walls in their perpendicular faces are cut with almost architectural exactness. The carvings on these three walls are divided into three storeys, an upper, a lower and a bottom storey. Both walls and ceiling are completely filled with carving. (Pls. 2, 3 and Plans I, II.)

1. NORTH WALL OF ANTE-ROOM

The upper and lower storeys are exactly divided by the line formed by the continuation of the bottom of the window. The wall measures 10.50 m. in height and 11.80 m. in width (Plan III).

[NORTH WALL, UPPER PART] On each side of the window is a niche containing two seated Buddhas. Due to the band of flying celestials, the arch which is actually pointed, gives the impression of being rounded. Such details as the five-layered pedestal, the flaming nimbus, the arrangement of the seated Buddhas and flying celestials on the arch are all similar to those found in an identical position on the north wall of the ante-room of Cave IX. Small attendants stand at the sides of both niches with dwarfs with flaming hair supporting them from beneath (Pls. 20, 21).

Between these niches are five-storeyed pillars on the capitals of which are seen an *aupapāduka* on a crown-shaped floral ornament followed by pairs of standing dwarfs which lean outwards to sup-

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port the beams of the ceiling. The pair on the west side was damaged and later repaired with clay and repainted. A row of niches containing celestial musicians (Figs. 10 a-c) occupies the space between the upper storey and the ceiling—on the east are five such niches, over the window six and on the west seven (Pls. 18, 19).

[WINDOW] Height of window 3.25 m. At first sight this window appears to be identical with that in Cave IX but closer examination shows a number of differences in the details. In the centre of the arch front is a seated Buddha with five kneeling celestials on each side. The arch-rib ends in birds with kneeling celestials beneath them (Pl. 31). Above the window and adjacent with the ceiling is a row of six niches each containing a celestial musician. The two inner faces and ceiling of the window are completely covered with reliefs. The two faces contain identical representations of the Thousand Buddhas with larger niches in the centre containing a seated Buddha in the dhyāna position. Beneath the Thousand Buddhas are seen peculiar representations of mountains. Reference to Volume VI will show that in Cave IX the position here taken by the Thousand Buddhas is there occupied by a legendary relief. The ceiling is carved with a large lotus blossom surrounded by eight flying celestials. On the northern edges of these inner faces are standing Bodhisattvas (Fig. 11) with dwarfs supporting them. (Pls. 32–37 and Plan VII.)

[ENTRANCE GATEWAY] This gateway shows the same grandeur as that in Cave IX and the lower part carries an identical decoration (Fig. 12). Its architectural form is that of a simple lintel with two supporting pillars. The background of the lintel is formed of an intricate floral scroll pattern from which protrude five bosses of lotus blossoms (Fig. 13). A floral scroll pattern also fills the visible surfaces of the pillars. On Pls. 2 and 3 their condition at the time of the investigation in 1938 is shown while on Pls. 10–15 and 24–28 can be seen their condition as revealed after the removal of the later clay and paintwork. The designs above the lintel differ from those in Cave IX. Here a range of mountain is shown with *aupapādukas* holding garlands filling the spaces represented by the valleys. This range of mountains together with those carved immediately below the window represent Mount Sumeru (Fig. 12). The middle of these mountains narrows and the space thus formed is occupied by two kneeling celestial worshippers. Each individual mountain side contains either an animal or a tree in a style which greatly resembles that of Sassanian art, but it is dangerous to draw such parallels as already in Han times similar representations are found. At each side of the Mount Sumeru is a many-armed divinity. That on the left has five heads and six arms which hold sun, moon, bow and arrow. The right figure has three heads and four arms holding a sun and a moon. These figures resemble those on each side of the gateway in Cave VIII. The walls inside the gateway are perpendicular and the ceiling flat. All visible edges of pillars and lintel are decorated with floral patterns. Guardian divinities with winged head-dresses stand within the gateway holding vajra. On the ceiling is carved a large incense burner surrounded by flying celestials. (Pls. 22–30.)

[NORTH WALL, LOWER STOREY] On both sides of the entrance gateway are large trabeated niches each housing a Buddha seated in European fashion. The Buddha of the east niche measures 2.26 m. in height and that of the west niche 2.34 m. (Fig. 14). The main Buddha is seated on a five-layered pedestal with a flaming nimbus at its back. On each side of this is an attendant Bodhisattva shown

in comparatively small scale. At the side of the niche stands a beautiful octagonal pillar which, beneath its repair and repainting, still retains its original form. Worshipping Bodhisattvas stand on either side of these niches but the Bodhisattva in the north east corner is missing. That in the north west corner has been extensively repaired with clay (Pls. 17, 19).

[NORTH WALL, BOTTOM STOREY] The lower part of the gateway and the whole of the bottom storey which were very badly eroded, have been later repaired with clay and repainted. The authors in 1939 removed this later repair work and discovered the original Northern Wei carvings which had been completely obscured. Only on each side of the gateway were found some reliefs representing Buddhist legends. The bottom storey of the wall is divided into two bands,—an upper band and a lower band which reaches to the floor. The former contains Buddhist legends in panels and the latter a row of worshippers. The representations on these bands are continued on the east and west walls. East of the gate on the north wall is a scene showing a monastery with a number of seated monks or bhiksus and a slightly larger figure standing in a gateway. By reference to the *Tsa-pao-tsang-ching* 雜寶藏經 or *Samyuktaratnapitaka-sūtra* (Taishō-Daizōkyō, IV, pp. 485, 486) chap. viii, translated by T'an Yao and Chi Chia-yeh of the Northern Wei dynasty, it may be concluded that this scene represents the conversion of Nanda 難陀 by the Buddha (Fig. 19). The areas above and below this scene are very badly damaged. On the west of the gateway only one scene remains, showing a Bodhisattva seated on a carriage drawn by an elephant. Beneath this, several kneeling figures may be distinguished (Fig. 20). This is all that remains of what was once a continuous row of scenes and it has not been possible to identify from this isolated representation what was originally the content of the relief. Under this scene is a band of floral scroll pattern in fine detail. The row of worshippers which once stood beneath this band has unfortunately been entirely destroyed. (Pls. 15 A, B.)

2. EAST WALL OF ANTE-ROOM

The east and west walls correspond to those of Cave IX. The east wall of the cave backs onto the west wall of Cave IX. The general design of the upper roofed niches in both walls is the same. The upper niche of the west wall of Cave X corresponds to that on the east wall of Cave IX. Both east and west walls contain an upper, a lower and a bottom storey—all of which are continued on the north wall. A tunnel runs from the bottom north-east corner of the cave to Cave IX. The east wall is 8.65 m. high from the ground level to the ridge ornaments of the roofed niche immediately above which the ceiling starts. The ceiling itself is formed of a perpendicular continuation of the east wall followed by a curved surface which leads to the flat ceiling proper. Thus the top of the east wall is on a lower level than that of the north wall. (Pl. 3, Plan V.)

[EAST WALL, UPPER STOREY] The upper storey is filled with a roofed niche, height from band of lotus petals to ridge ornaments 3.00 m. The ridge pole itself is decorated with ridge-end ornaments, triangular designs of flames and figures of birds. The supports beneath the eaves are of two kinds, the three armed type and the inverted 'V' type. The beam on which they rest is supported by four

ANTE-ROOM

pillars, each divided into four storeys with floral capitals in the shape of crowns. The central figure of the niche, a seated Buddha with ankles crossed and with an *uṣṇīṣa*, is of a similar type to that on the west wall in Cave IX (Fig. 15). At the back of the figure is a large flaming nimbus and below the knees are carvings of lions. Attendant Bodhisattvas wearing crowns stand in the left and right sections. (Pls. 4, 5.)

[EAST WALL, LOWER STOREY] The lower storeys of east and west walls differ entirely from those in Cave IX. The northern niche of each wall contains a Buddha standing on a low lotus pedestal under a canopy (Fig. 16). Under the trabeation of the southern niche of each wall is a seated Buddha which has been so badly repainted that the original expression has been ruined. Beneath the disfiguring paint, however, the state of preservation is comparatively good (Fig. 17). Although the crack in the northern niche of the lower storey of the east wall has resulted in a loss of alignment in the canopy, the general state of preservation is better than that of its counterpart on the west wall. Of particular interest is the large nimbus and the small crouching boy on the pedestal of the standing Buddha. This boy probably represents Māṇava rather than Rāhula. In the southern niche a pair of storeyed pillars support a trabeation and beneath the pillars standing dwarfs are represented. The main Buddha of the niche is seated on a five-layered pedestal which corresponds to the niche on the west wall (Pl. 6).

[BOTTOM WALL] When the new clay was removed in 1939 the tunnel and the Jātaka reliefs were revealed. The height of the tunnel in the north-east corner measured 1.93 m. Due to the curvature of the roof of the tunnel the Jātaka relief above it is somewhat distorted. The relief is identified as the Dipamkara Jātaka. To its right is a Nidāna representation identified as that of "The Celestial Maiden Dedicating the Lamp" which may be found in the *Tsa-pao-tsang-ching* (Taishō-Daizōkyō, IV, p. 472), chap. v. These reliefs, which are of great importance for the study of Buddhist legends in the Northern Wei period, were a particularly fortunate discovery. The worshippers on the bottom section of this storey were completely eroded. (Pls. 11–14, Fig. 18.)

3. WEST WALL OF ANTE-ROOM

The arrangement in an upper, a lower and a bottom storey corresponds with that of the east wall. Differences of detail are seen only in the upper storey. The bottom storey is so badly eroded that it is impossible to distinguish the original reliefs. The west wall is 9.00 m. high from the ground to the ridge ornaments of the roofed niche (Pls. 2, 7, Plan VI).

[WEST WALL, UPPER STOREY] The design is the same as that on the east wall of Cave IX—namely a roofed niche measuring 3.12 m. in height (Fig. 21). Octagonal pillars decorated with a delicate floral scroll pattern support the beam of the roof. The central figure is that of Maitreya seated in a position with ankles crossed and wearing a crown. In each section on either side, divided from the main figure by the pillars, is carved a Bodhisattva seated under a tree with one leg pendant (Pl. 8).

[WEST WALL, LOWER STOREY] The section corresponds to the lower storey of the east wall. In

the north niche a Buddha 2.50 m. in height stands under a canopy. The pedestal on which he stands had been badly damaged and later repaired. It contains no figure of a crouching boy as seen on the east wall. The south niche is trabeated and houses a Buddha 1.60 m. in height seated on a five-layered pedestal, the lower part of which is repaired. At each side of the niche, are carved storeyed pillars supported by standing dwarfs. These are not the original figures but have been extensively repaired with clay. The original surfaces of the Buddhas in both niches have been clumsily over-painted (Pls. 9, 10).

4. SOUTH WALL OF ANTE-ROOM

In the centre of the south wall stand two large octagonal pillars measuring 8.60 m. from base to top of capital. Their construction is the same as those on the identical wall in Cave IX, namely square block capital, octagonal pillar, five-layered pedestal and rectangular base. The pillar gradually decreases towards the top and the excavations uncovered its base in the form of the fore-part of an elephant. Further excavation revealed a low rectangular base beneath it. The damage to the pillar has left it in a very dangerous condition and it was necessary, for its protection, to replace the earth. The pillar is divided into ten bands, the front surface contains two niches with seated Buddhas in each and the side surface one niche with a seated Buddha. The top of the pillar is decorated with various layers of lotus petals and floral scrolls surmounted by a final shallow slab which supports the beam of the south wall (Fig. 23, Rub. IIIr).

The south-east corner is designed like the south-west corner of Cave IX. Seen from outside the cave they appear as if they form one architectural element. Towards the bottom of the corner is carved the hind quarters of an elephant with its harness and trappings (Rub. VIII). The section of the wall above this is very badly damaged but it is presumed that originally it contained a representation of a range of mountains, most likely that of Mt. Sumeru. The waist formed in these mountains was very slender and on the side of each mountain animals and trees were represented. Above the mountains is shown a house with a tiled roof with a railing below and a canopy of triangular pendants above it (Fig. 22). At the top of the wall are carved two seated Buddhas (Pl. 2).

The same construction is shown in an identical position in the south-west corner of the wall. Here the state of preservation is better and the octopus shaped mountains with their birds and animals are clearly visible (Pl. 2). As above the gateway on the north wall, two dragons are coiled round the waist of the mountains. The mountains are followed by two rows of floral scroll pattern above which are carvings of two figures of celestial boys. Above them is a seated Buddha, 0.30 m. high. In an identical position on the east wall of Cave IX a standing Buddha is represented with an octagonal pillar at its side. It is presumed that here also there was a similar octagonal pillar but, due to damage, it is no longer visible. Above the seated Buddha are *aupapādukas* holding garlands. It is unnecessary to point out that this south-west corner of Cave X corresponds with the south-east corner of Cave IX. On the uppermost part of the south wall two pillars support a beam above which is a row of seated Buddhas, 0.60 m. high, cut by the pair of dwarfs which support the beams on the ceiling. This is

MAIN ROOM

followed by a row of triangular pendants and finally surmounted by niches containing celestial musicians. (Plan IV.)

5. CEILING OF ANTE-ROOM

The ceiling 11.60 m. in length and 3.40 m. in width is rectangular with its longer side running from east to west. Unfortunately the southern half contains large cracks in the rock running from east to west (Fig. 24). Almost all of the central part of the ceiling has fallen away, due perhaps to the weakening of the ceiling by the cutting of the openings. The design of the ceiling in coffers and its curve towards the east and west walls is the same as in Cave IX. A long beam is represented running from east to west cut by two north-south beams dividing the ceiling surface into six coffers. The two central coffers and beams are entirely damaged and have been repainted, but the original large lotus blossoms at the intersections of the beams and the supporting dwarfs at the north and south ends can be visualised. The beams seem once to have been carved with flying celestials and lotus blossoms at the intersections of the beams. Only one section of the south central coffer with its triangular corbelling shows the original Northern Wei workmanship (Pls. 38–40).

CHAPTER III

MAIN ROOM

The main room which is basically rectangular is convex on the northern side with its longer side running from east to west, length 11.17 m., width 6.40 m. measured on the east side to the tunnel entrance. It is presumed that a large Maitreya figure seated with ankles crossed occupied the central position on the north wall and that on east and west wall were carved attendant Bodhisattvas seated with one leg pendant. The figures seen in these positions at present retain almost nothing of the originals and are only clay figures of a much later date. It was impossible to investigate what may have remained of the originals beneath these later figures since their removal would have required more assistants and time than was available. At present only in the crown and part of the nimbus of the east attendant can the original workmanship be seen.

The plan of the main room with its tunnel running behind the main figure which was possibly used for the ceremony of *pradaksīṇa*, is the same as that of Cave IX. Details differ slightly. On the north wall, among other things, is carved the large nimbus of the main figure. Beneath its subsequent repair may still be seen the bands of flying celestials, seated Buddhas and flame pattern of the Northern Wei sculptors. The division of the east, south and west walls into an upper, a lower and a bottom storey is the same as in Cave IX. (Plans I, II.)

YÜN-KANG, CAVE X

1. SOUTH WALL OF MAIN ROOM

Height 9.90 m., width 10.70 m. The wall is formed of three sections, a central and an east and west sections (Pls. 42, 43). The lower and bottom storeys occupy a position from the line formed by the top of the gateway downwards while the upper storey occupies that from the top of the window to the top of the gateway. Above the upper storey is a narrow band of seated Buddhas and above this again a band of triangular pendants (Pl. 58A). As in Cave IX the lower storey is divided by a narrow band of floral scroll pattern into two zones, first and second, while the lower and upper storeys, and the bottom storey and first zone are divided by a band of lotus petals. (Pls. 41, 43, Plan IX.)

[SOUTH WALL, CENTRAL SECTION] The window, 2.60 m. in height and 2.20 m. in width, has a slightly flattened arch (Pl. 41). The centre of the arch-front shows an incense burner with three flying celestials with flaming hair on each side. These form an unusual contrast with those in Cave IX which wear their hair dressed in high chignons. Beneath the window and above the entrance gateway is an elongated canopied niche with triangular pendants containing seven seated Buddhas, 0.73 m. in height. The four niches carved into the canopy and band of lotus petals directly under the window containing various Buddhas should be noted as they are work of a later period. Three of these niches house trinities and one contains two seated Buddhas with attendants on either side. It is important to recognise that they are still work of the Northern Wei period although carved after the general construction of the cave (Pls. 49–51). In Cave IX the north corner of the west wall of the ante-room has niches of similar type.

The grandeur of the gateway is increased by the splendid designs it bears. Many parts of the cave have been repaired and repainted but this gateway remains in all its original splendour. A floral scroll pattern covers the surfaces of the lintel and the square upright pillars as well as the slanting frames. At the side of each pillar stands an imposing guardian divinity with slightly slanting shoulders and holding a trident (*triśula*) in the outer hand. The damage to these figures is unfortunately very considerable. On the lintel the background of beautiful floral scrolls is interrupted by five lotus bosses with the upper bodies of *aupapādukas* holding garlands emerging from their centres. Boyish dancing celestials occupy the centres of the rings of the floral scrolls. This gateway is indeed one of the most impressive parts of this cave and epitomises the atmosphere created by the union of the various influences from India, Persia, Central Asia and China (Pls. 44–48).

[SOUTH WALL, EASTERN SECTION] The height of the third zone is 2.43 m. and the width 3.50 m. The whole section is surmounted by a row of triangular pendants with a looped curtain hanging below it. In the centre is a pointed niche, 2.00 m. high and 1.50 m. wide, housing a Buddha seated on a five-layered pedestal. On each side of the niche is a pillar decorated with floral scrolls and immediately above it is the arch-front carrying a design of flames. On each side of the niche, one above the other, are carved pairs of worshippers. With the exception of the pair on the bottom right-hand side which resemble *bhikṣus*, they all wear their hair in chignons (Pl. 52). The arch with its flame pattern is repeated on the west niche of the south wall of the main room in Cave IX.

MAIN ROOM

The second zone 1.60 m. high and 2.65 m. wide, shows a roofed niche. Under its eaves hangs a looped curtain. The main Buddha is seated on a plain block pedestal partly draped with a carpet. On its left are five worshippers wearing chignons, two beneath and three above. The figure with its head touching the ground before the Buddha should be noticed. This is assumed to represent the Nidāna named "The Svastika Bird" as recounted in the *Tsa-pao-tsang ching* (Taishō-Daizōkyō, IV, p. 465) chap. iii and the figure to be that of Devadatta. To the right are another two rows of figures, the top row containing three worshippers and the lower two worshippers all with high chignons (Pl. 53).

On the first zone, 1.55 m. in height, is an elongated trabeated niche beneath the lintel of which hangs a row of triangular pendants. This is similar to the east niche of the first zone of the south wall in Cave IX. There are no pillars to support the lintel. In the left of the niche is a house with a tiled roof which it is assumed once housed a seated Buddha and beneath it may be distinguished a large basement. To the right are two seated figures which, on account of their crowns, may represent a king and his queen. In front of them may once have been a kneeling figure of which only the halo is still visible. These are the same figures as seen on the immediately adjoining east wall. These scenes undoubtedly illustrate some Buddhist legend but their context has not been identified. In the eastern corner the continuation of the roof of the niche on the east wall may be seen (Pl. 54). The bottom storey is entirely covered with a later clay wall. Under this it is most probable that there stands a row of worshippers.

[SOUTH WALL, WESTERN PART] To the west of the window is carved the third zone, measuring 2.60 m. in height. The central position is occupied by a simple niche with a seated Buddha. Outside of the niche are several rows of grotesque figures representing the hosts of Māra holding various weapons and in the act of attacking the Buddha. To the left of the Buddha are carved two rows of female figures which represent the daughters of Māra who tempted Buddha. This is without doubt the story of the Banishing of the Demons in the life of the Buddha. The figure at Buddha's right holding a sword and the right of the two figures fallen before the Buddha are both intended to represent the King of the Demons (Pl. 55).

On the second zone, 1.75 m. high, is carved a niche with an elongated trabeated arch and a row of triangular pendants beneath it similar to the east niche of the first zone. Due to the extension of the frame of the gateway the niches in the three zones are slightly out of line. The main Buddha is seated on a narrow plain block pedestal partly draped with carpets. On each side are two pairs of worshippers wearing high chignons and holding their palms together. To the left of the Buddha, the lintel is supported by a pillar of curious design ending at top and bottom with double spirals. The wall to the right of this has been filled in with clay and repainted but it may be assumed that here originally stood a relief with figures. (Pl. 56, 58B.)

The first zone, 1.55 m. high, contains a roofed niche which is continued on the west wall. The main figure seated on a narrow pedestal is unfortunately very badly eroded and repaired with clay. On its right are two rows of worshippers, the lower row consisting of two kneeling worshippers, both so badly damaged that it is impossible to make out any details. The upper row shows three standing

bhikṣus. To the right of these it is interesting to observe the two elephants, the bottom one of which is extremely eroded. The upper animal carries two riders, one on the neck of the elephant and the other seated on a five-layered pedestal wearing a halo. The identification of these scenes is very difficult but, according to the *Hsien-yü-ching* 賢愚經 or *Damamuka-nidāna-Sūtra* (Taishō-Daijōkyō, IV, pp. 372, 373, 421) chaps. iii and x translated by Hui Chiao of the Northern Wei, it may be assumed that they represent the story of the Mahaprabhasa and the Elephant Trainer. To the left of the main Buddha the wall has been completely destroyed and covered with clay (Pl. 57). The bottom storey is also completely covered with clay and repainted. In all probability it once contained a row of worshippers.

2. EAST, WEST AND NORTH WALLS OF MAIN ROOM

On the east and west walls are large seated Bodhisattvas, attendants to the main image of the north wall. Due to the erosion of the walls and the subsequent repair work, neither of the figures are original. On the east wall is now seen a Bodhisattva with one leg pendant and on the west a Bodhisattva seated in European fashion. It is difficult to decide whether in the original figure the posture was the same as now represented in the east Bodhisattva but it seems in all probability to be so. Original work is only to be found on parts of the crown and halo of the east figure (Pl. 61).

[MAIN ROOM, EAST WALL] This wall, 10.00 m. in height, contains three zones similar to the south wall. To the right of the attendant Bodhisattva the walls are entirely damaged and nothing of the original can be seen. Above the halo of the attendant is a slightly protruding wall which divides the east wall from the niche of the main image. It is in the shape of the end of a curtain with a carved figure similar to that seen in Caves VII and VIII. (Pl. 60, Plan X.)

The third zone of this wall, 2.60 m. in height, contains a Buddha seated on a five-layered pedestal with a fine pointed nimbus at its back decorated with patterns of flames and a halo of half-palmette pattern. Height of Buddha 1.30 m (Pls. 62, 63). On the second zone, 1.75 m. in height, is a trabeated niche housing a seated Buddha on a high five-layered pedestal. On each side of the central Buddha are boyish figures or figures with high chignons and palms pressed together. On its left is a female bhikṣu seated on a rattan stool holding the hair of a kneeling boy. The identification of this story is difficult but, by reference to the *Tsa-pao-tsang-ching* (ibid., IV, p. 492) chap. IX, it may be said to relate the story of "The Woman who hated Desire and became a Nun." (Pl. 64.) On the first zone, 1.60 m. in height, is a roofed niche which continues onto the eastern corner of the south wall. Under the roof a king and queen seated on a long plain pedestal lean slightly forward in the direction of the south wall. This representation must undoubtedly be connected with that on the south wall (Pl. 65). The bottom storey was completely damaged and had been covered with clay.

[MAIN ROOM, WEST WALL] In the centre is the large figure of the right attendant Bodhisattva and the wall, 9.89 m. in height, is divided into three zones. These are all damaged and show nothing of their original form. On the third and second zones, niches with seated Buddhas may be visualised.

MAIN ROOM

The first zone contained only the continuation of the roof of the niche on the south wall. Nothing remains of the figures which once stood beneath this part of the roof. The bottom zone has also been completely covered with clay. (Pl. 59, Plan XI.)

[MAIN ROOM, NORTH WALL] Due to damage and subsequent repair work, it is no longer possible to visualise the original form of the main image. Judging from the outline of the shoulders and flying sleeves on the north wall, it must have been a Bodhisattva seated with ankles crossed, in other words a statue of Maitreya. The height to shoulder line on wall measures about 7.70 m. high (Pl. 66B).

There are still traces of a very large nimbus, fragments of which can be seen on one side above the shoulder (Fig. 25). The top of the nimbus must have reached to the ceiling. A trabeation once hung over the Buddha with a curtain beneath it. (Pls. 66–68, Plan VIII.)

[TUNNEL] On each side of the pedestal of the north wall are the openings of a tunnel which runs behind the main image. The height of the tunnel measures 3.60 m. The inner and outer surfaces of the entrance to the tunnel are completely eroded. The reliefs on the sides and ceiling of the tunnel are divided into three bands, the uppermost which fills the ceiling is carved with flying celestials and lotus blossoms. The upper band of the outer wall contains a band of flying celestials cut in the centre by a canopy and a nimbus with a central figure. The lower storey is formed of a row of worshippers. (Pls. 70–76, Plan XIII.)

3. CEILING OF MAIN ROOM

The design of the ceiling is in coffers like that of Cave IX but the erosion here is worse. The ceiling on the east, south and west sides begins immediately above the row of triangular pendants which form the upper border of these walls. The east-west length is 8.10 m. and the north-south width 2.30 m. The edge of the ceiling on the north side is not straight but slightly curved due to the position of the arch frame of the trabeation over the central figure. On the south side above the triangular pendants may still be seen the row of niches with their celestial musicians but it is impossible to say whether similar niches were also carved on the east and west sides. The repainting in these places might suggest that this was so. The whole of the ceiling surface at present has painted figures which must have been suggested by the original carvings. From a comparison with Cave IX certain similarities may be deduced. It is a coffered and coved ceiling with a long beam running from east to west cut by three short beams from north to south. Here, however, the arrangement is different.

On the north wall side can be seen the underside of the large trabeated arch with the curtain beneath it protruding from the ceiling. There remain no decorations carved on it but it may be assumed that it once comprised a trabeation with a looped curtain supported by a dwarf figure at either end. (Pls. 68, 69, Fig. 26, Plan XII.)

CONCLUSIONS

1

Caves IX and X form a pair. The similarity of main room and ante-room, the pillars on the outside walls, the arrangement of the niches on all the walls etc., all indicate that they were both carved at the same time and according to a common plan. These facts have already been treated at length in the conclusions of Volume VI of this study and it is not necessary here to elaborate upon them. One thousand five hundred years have passed since their construction and consequently both have suffered badly. Although they may be said to form a pair they are not identical in every single respect and where one is badly damaged it is sometimes possible to discover what was originally represented by reference to the other cave which may not have suffered in an identical place.

The following is a list of what may be deduced from what is preserved in one cave and damaged beyond recognition in the other.

- i. Cave X has a slightly carved incision in the small perpendicular wall at the extreme left. Cave IX may also once have had a similar incision on the east wall facing that over Cave X in the west.
- ii. On the rock floor of the court outside Cave X was found the carving of a large lotus flower and a pattern of hexagonals. It may be assumed that the same was represented outside Cave IX.
- iii. At the eastern end of Cave IX facing west two dancing dwarfs are carved in the small wall running at right angles to the base—as shown by the excavation. The excavation of the corresponding position on the west side did not reveal a similar pair of dwarfs but the wall there is very badly eroded and it is most probable that they once existed. This contention is supported by the discovery of the two large figures of seated animals to the south of these walls which are identical on either side. On the east there still stands the remain of a storeyed stūpa but it would appear that a similar stūpa did not exist on the west side owing to the fact that, where it would have stood, the face of the rock is cut square and contains various images of unmistakable Northern Wei date.
- iv. The indefinable areas on the south wall of the ante-room in the eastern corner of Cave X were supplied by those in a better state of preservation in the western corner of the ante-room of Cave IX and vice-versa. The same was true of the western corner of the south wall of the ante-room of Cave X and the corresponding eastern corner of Cave IX.
- v. The supporting dwarfs and the coved and coffered construction of the ceiling of the ante-room

YÜN-KANG, CAVE X

- of Cave X which is very badly damaged can be supplied by comparison with that of Cave IX.
- vi. It can be seen in Cave IX that the two guardians in the main room at the side of the entrance gate are represented as wearing leather armour whereas it is not possible to make out these details on those in Cave X.
 - vii. The ceiling of the main room in Cave IX is comparatively well preserved and it is possible from it to supply missing details on that of Cave X.
 - viii. The nimbus behind the main Buddha figure in Cave IX is so completely destroyed that it is entirely impossible to distinguish any details whatsoever. That in Cave X, although also badly damaged, still preserves a few traces of the original nimbus and it is thus possible to form some small idea of their original appearance.

2

By the help of details supplied by one cave to the understanding of the other it is possible to form a general picture of their common characteristics. It now remains to describe those places in which they differ in detail.

COMPARISON BETWEEN CAVES IX AND X

Cave IX

Cave X

(i) Main Images in Main Rooms.

Buddha seated in European fashion.
Śākyamuni Buddha.

Bodhisattva seated with ankles crossed.
Maitreya Bodhisattva.

The uniting of these two figures is often found in the carvings of Yün-kang Caves.
Cf. Caves I and II, Caves VII and VIII and many other small niches.

(ii) Attendant Bodhisattvas of Main Image.

Both standing, forming the customary trinity with
main Buddha.

Both seated with one leg pendant representing Prince
Siddhārtha in pensive mood as is often found in Yün-kang.

Typical examples of the latter type under the tree are found on the upper storey
of west wall of ante-room in Cave X, and east wall of ante-room in Cave IX.

(iii) Main Room, Area above Main Image.

The protruding wall in shape of canopy form a deep arc. The protruding wall in shape of trabeation is flattened.

(iv) Main Room, Ceiling.

Three N-S beams reach to a row of flying celestials
above the triangular pendants of the south wall.

Above the triangular pendants of the south wall is a row
of celestial musicians which is cut by three N-S beams.

(v) Main Room, Arrangement of Niches on South, East and West Walls (Fig. 27).

The arrangement of the niches is very freely planned—some places corresponding
in both caves and some completely differing. If the workers had intended the two
caves to be identical they could easily have planned them more symmetrically.

CONCLUSIONS

[Cave IX]

[Cave X]

(vi) Main Room, Area between Gateway and Window.

Roofed niche above with worshippers arranged symmetrically on each side of central seated Buddha.

Canopied niche above with triangular pendant pattern. Seven seated Buddhas representing Seven Buddhas of the Past.

(vii) Gateway, Construction.

The horizontal lintel with square pillars on either side is shown only on the ante-room side. On the main room side is the arch form.

Horizontal lintel with square pillars on either side shown on both ante-room and main room sides.

(viii) Gateway, Floral Design on Lintel and Pillars.

Lintel. The circles formed by half-palmettes are divided by flattened 'Y' with dancing celestials on each side.

The circles are not divided and each contain only one celestial dancing.

Slanting frame and inner side of square pillars. Alternate oval and hexagonal shaped pattern.

Oval shaped pattern only, showing addition of animal elements.

(ix) Gateway, Ceiling.

Flying celestials with flaming hair surrounding and offering a central cintāmaṇi.

Flying celestials but here with high chignons and offering central incense burner.

(x) Ante-Room, Decoration above Gateway.

Roofed construction with a guardian Dvarāpāla, dressed in leather armour and holding a long spear standing on each side.

Mount Sumeru design with a many headed, many-armed asura seated on each side.

(xi) Window, Inner Reveals.

Representations of Nidānas above a range of mountains.

Representations of the Thousand Buddhas above a range of mountains.

(xii) Ante-room, Decoration around Window.

On arch-front a row of small Buddhas.

On arch-front a row of kneeling worshippers.

On arch-end of each side is a dragon figure and seated brāhmaṇa beneath.

On arch-end of each side is a bird figure and a kneeling worshipper with palms held together beneath.

(xiii) Ante-room, Window, Storeyed Pillars.

Each storey contains two boyish dancing celestials.

Each storey has two separate niches each containing a seated Buddha.

(xiv) Ante-room, North Wall, Uppper Storey, East and West Niches.

Pointed arches containing two seated Buddhas with a celestial with high chignon between.

Identical except for the celestial between which has flaming hair.

(xv) Ante-Room, North Wall, Lower Storey, East and West Niches.

Trabeated niches house Bodhisattvas seated with ankles crossed.

Identical niches but housing Buddhas seated in European fashion.

A similar relationship is found between the main images in Caves IX and X, Caves VII and VIII, Caves I and II, and between those in east and west niches of central stūpa in Cave VI.

YÜN-KANG, CAVE X

[Cave IX]

[Cave X]

(xvi) Ante-Room, East and West Walls, Lower Storey (Fig. 28).

South niche, pointed with seated Buddha.

South niche, trabeated with seated Buddha.

North niche, pointed with seated Buddha.

North niche, canopied with standing Buddha.

The figure of the boy beneath the seated Buddha in the north niche of west wall of Cave IX corresponds with the same figure beneath the standing Buddha in north niche of east wall of Cave X.

(xvii) Ante-Room, South Wall.

In the east corner a standing Buddha representing the
Dipaṃkara Buddha.

In the west corner on the same level a seated Buddha.

A further note must be added concerning the differences between the representation of scenes from Jātakas and Nidānas as seen in these two caves. In Cave IX the principal representation is that of the Śyāma Jātaka with several stories of Nidānas. In Cave X, however, the following is a list of the various representations.

- | | |
|---|--|
| a) Celestial Maiden Dedicating Lamp. | Ante-room, East Wall, Bottom Storey (Pl. 12). |
| b) Dipaṃkara Jātaka. | Ante-room, East Wall, Bottom Storey (Pl. 13). |
| c) Conversion of Nanda. | Ante-room, North Wall, Bottom Storey, East Part (Pl. 15A). |
| d) Unidentified. | Ante-room, North Wall, Bottom Storey, West Part (Pl. 15B). |
| e) Banishing of Demons by the Buddha. | Main Room, South Wall, West Part, Third Zone (Pl. 55). |
| f) Story of Svastika Bird. | Main Room, South Wall, East Part, Second Zone (Pl. 57). |
| g) Mahaprabhasa and Elephant Trainer. | Main Room, South Wall, West Part, First Zone (Pl. 57). |
| h) Woman who hated Desire and became a Nun. | Main Room, East Wall, Second Storey (Pl. 64). |

It is of interest the contents of these representations are found in the *Tsa-pao-tsang-ching* 雜寶藏經 or *Samyuktaratnapitaka-sūtra* (Taishō-Daizōkyō, IV) translated by T'an Yao and Chi-chia-yeh A.D. 472 of the Northern Wei dynasty as has been explained in the conclusions of Volume VI of this study. A comparison of these two caves reveals which one was carved first. The composition of the ceiling in Cave X c.f. (iii) and (iv) above is confused. The representation of Thousand Buddhas above the range of mountains (c.f. (xi) above) etc. are sometimes meaningless and sometimes inconsistent. For these reasons it is assumed that Cave X was created after Cave IX.

The sculptural style of the two caves requires further study. It shows a development of that seen in Caves VII and VIII, i.e. round face, broad shoulders and full breast, and drapery clinging closely to the body etc.. It is unfortunate that most of the figures have been repaired or recovered with new

CONCLUSIONS

paint and it was only in a few instances, when the investigators removed the new clay, that beautiful fresh, unspoiled figures were found underneath. (Pls. 35A, 36A) The amount of damage and the repairs and repainting of the sculpture greatly hinder the work of comparison of the two caves. It was a rare and happy experience to find in Cave X the seated Buddha of the third zone of the east wall in the main room (Pl. 63) and the standing Bodhisattva of the east face of the window (Pl. 35A) which show the earlier style of Yün-kang. But comparison with Caves VII and VIII shows an increase in stylisation in these caves and a lack of the freedom of expression seen in the former. For example, the simplicity and freedom of the floral scroll pattern in Caves VII and VIII are here developed into a crowded, weaker, formalised design. These features are found on the storeyed pillars, niche forms and throughout the whole design of the caves. They may be seen on the caryatids standing beside the window which, although fulfilling an architectural purpose, are still executed with great freedom in Caves VII and VIII while in Caves IX and X their architectural meaning has been decreased together with the vigour of their sculpting. It may further be seen that the meaning of the ceiling and the niche form of the main image has been lost in Caves IX and X. In applying the trabeated form of the main upper niches of Caves VII and VIII to the niche of the main image in these caves the meaning of the trabeation was lost. The use and form of the roofed niches and the design of the wooden structures represented place the period of construction of these caves between that of Caves VII and VIII which lack these features and Caves V and VI in which they reach the height of their development. Not only as regards these wooden structures but also in the dress of the figures which is that of the court do Caves V and VI approach the style of the later Northern Wei as seen at Lung-mên. Caves IX and X by comparison still preserve many western influences as well as showing a somewhat later degree of stylisation than that seen in Caves VII and VIII.

As was explained in Volume VI (pp. 53, 54), Caves VII and VIII seem to have been constructed in the years immediately following the year A.D. 460 and Caves V and VI circa A.D. 486. Since these Caves IX and X come between these two pairs of caves in time of construction it may be estimated that they were carved circa the year A.D. 480.

4

Finally, a few words must be added with regard to the significance of the tunnels behind the main image in each of these caves. They must have been used by Buddhist monks in the ceremony of pradakṣiṇa or circumambulation. These tunnels are introduced for the first time in Yün-kang in these two caves. Cave V contains a similar tunnel and in Cave XX may be seen indications of where a tunnel may have been intended although in the latter is no means of being certain that this was so. In Cave XX it may be seen from these places that the rock here was very weak. Furthermore where they were started, i.e. between the central Buddha and the two large standing Buddhas on each side, there had previously been carved two Bodhisattvas in shallow relief. There is always the possibility that, due to the weakness of the rock, these indications of tunnels may be nothing more than chance crumbling of the surface. In Caves XIX and XVII there are similar indications of openings as if for

YÜN-KANG, CAVE X

a tunnel but owing to the weakness of the rock the work may have been abandoned. Whether tunnels were intended here or not, it is certain that at the time of the construction of the Five Caves of T'an Yao no tunnels were envisaged. Thus tunnels were introduced for the first time in Caves IX and X.

In India from ancient times the ceremony of pradakṣiṇa was always of great importance in the worship of the Buddha. This custom influenced the construction of many cave-temples, e.g. the Chaitya caves in Afghanistan which have tunnels behind the main Buddha and many caves in Central Asia which have tunnels behind the main niche. In the Yün-kang period this ceremony was, of course, of great importance. In the Five Caves of T'an Yao and in Caves VII and VIII, which constitute the earliest period of Yün-kang, it was not possible to perform this ceremony which could only have begun with Caves IX and X. On the walls of the tunnels may be seen rows of pious figures representing worshippers holding incense burners or lotus flowers and led by bhikṣus as they perform this devout ceremony. The artist recorded for all time in the rock the religious feeling of the climax of this impressive ceremony. It is difficult to describe the sense of reverence and slow pious movement that these figures still possess.

In the Five Caves of T'an Yao, the large scale image, which almost entirely occupies each cave, leaves no space for the performance of such a ceremony. If any such ceremony was performed there it must have taken place in some temple building outside the caves. Thus it might have been unnecessary to decorate the window and gateway to express their reverence but only to carve Buddha figures on every wall surface. In contrast to the purpose of modern art there was no intention of carving these figures for purposes of exposition. The moment they had been carved their function had been completed. In Caves VII and VIII, however, both window and gateway contain figures and decoration. This shows one step forward although still the caves are not large enough for the performance of grand scale ceremonies and they contain no tunnel behind the main Buddha for the performance of the pradakṣiṇa. Comparing these we see more splendid and grandiose decorations on the window and gateway in Caves IX and X. It is easily to be seen that the most important element is not the large niche containing the central Buddha but the intention to use the cave as a temple. No temples dating from the Northern Wei dynasty are still to be seen either here or in the Tatung area but they can be visualised from what is recorded in the *Wei-shu* and the *Shui-ching-chu*.

In these caves are carved many stories of Nidāna which are found in the *Tsa-pao-tsang-ching* translated by the great priest T'an Yao as stated in the conclusions of Volume VI. Some of these stories as represented here are not found in other sūtras. Thus the priest T'an Yao may have had an important connection with the construction of these caves. Whether or not he was the actual planner of these caves he must have been their promoter. He may have been an influence in the introduction of the ceremony of pradakṣiṇa and the development of the caves into temples. This pair of caves thus provide most important and hitherto unknown material for the study not only of artistic styles but also of Buddhism in the Northern Wei period circa A.D. 480.

DESCRIPTION OF THE PLATES

CAVE X

Pl. 1. Outside Wall of Cave X.

The whole façade consists of three sections divided by two octagonal pillars. In order to protect the cave from the weather, wooden screens and clay walls have been placed in the openings. The upper part of the opening on the left has been so badly damaged that it has collapsed and part of the ceiling is visible from the outside. The wall on the extreme left which continues into the south-west corner of the ante-room gives the impression of a pillar when seen only from the outside. A similar wall on the right which continues into the south-east corner of the ante-room also joins with the western wall of Cave IX and seems to form another pillar. Over each pillar is a rectangular hole forming a regular row of holes which, it must be assumed, once served as supports for the beams of an exterior wooden structure. Above and slightly to the left of the left opening may be seen a small perpendicular wall which faces east. On this wall may just be made out a slanting groove, the angle of which in all probability corresponded with the roof of this now lost structure. (Height of wall 11.40 m.)

Pl. 2. Ante-Room, West Wall.

The upper and lower storeys are divided by a narrow band of lotus petals. The former contains a single roofed niche while the latter has a trabeated niche in the southern half and a canopied niche in the northern half. The lower part of the wall has been badly eroded. Pedestals and the extreme northern corners as well as the whole of the bottom storey have been clumsily repaired and repainted. The added clay was removed in 1939 in the hope of discovering beneath it a Jātaka relief and a row of worshippers but this proved to be in vain. On the extreme left of the Plate is shown the west corner of the south wall above which

may be seen the side view of a niche adjoining the west wall which contains a seated Buddha. Above this the row of celestial children with garlands in their hands is just visible. Beneath the niche containing the seated Buddha just mentioned is carved a row of seated celestial children. The lower part of this corner is also covered by a later clay wall. The protruding middle section of this south wall once contained a representation of Mt. Sumeru with the above mentioned row of seated celestial children at its top. The base of the Mt. Sumeru is covered with a clay wall. The noticeable inclination of the north wall is well visible from this plate. (Height of wall 9.00 m., width 4.10 m.)

Pl. 3. Ante-Room, East Wall.

Showing the east wall constructed on a general plan similar to that of the west wall and its relationship to the north and south walls. As the north wall is higher than those of the east and west, the ceiling curves upwards to join the level of the north and south walls. Thus the figures in the corners of this curved ceiling are slightly distorted.

The lower storey of this wall is in a better state of preservation than that on the west wall but the repairs have been clumsily executed. The arrangement of the niches, however, is identical with that of the west wall, i. e. a trabeated niche on the south and a canopied niche on the north containing respectively a seated and a standing Buddha. When the repaired and repainted bottom storey was removed, a Jātaka relief and a tunnel on the left connecting with Cave IX were revealed. Cf. Pl. 11. On the extreme right of the Plate may be seen the octagonal pillar of the south wall which is divided into many small niches each containing a seated Buddha. The base of the pillar is damaged and has been repaired with a clay wall. Slightly behind

this, in the south-east corner, may just be seen the roof of a small house with a railing and, at the bottom, the hind quarters of an elephant with trappings and bells (Rub. VII L). (Height of wall 8.65 m., width 4.10 m.)

Pl. 4. Ante-Room, North and East Walls.

In addition to the north and east walls, this Plate also shows the inside and outside surfaces of the window. Here attention is drawn only to the ceiling above the roofed niche. It is divided perpendicularly into five rows, the central row represents the main ceiling beam running from east to west and is carved with flying celestials alternately facing north and south. The rows on either side represent coffers carved with lotus flowers and flying celestials. The extreme north and south edges show only flying celestials. At the top of the south wall may just be seen the row of celestial musicians. The upper storey of the east wall will be described later. The lower storey is occupied by two niches, a north niche and a south niche. The north niche will be described in Pl. 6. The south niche is trabeated, its main Buddha with wide shoulders, full breast is seated on a five-layered pedestal. Face and part of the body is repainted black. The robe covers the left shoulder and partly reveals the right—a type which is seen in many other Yün-kang caves as well as often in this particular cave. The nimbus is decorated with two rows of flame pattern. Two small attendant Bodhisattvas stand inside the niche and on the lintel are seven sections each containing a flying celestial. Two three-storeyed pillars support the trabeated frame, each storey occupied by one seated Buddha. The plan is the same as on the west wall. (Width of east wall 4.10 m.)

Pl. 5. Ante-Room, East Wall, Upper Niche.

The tiled roof is surmounted by ridge ornaments, triangular ornaments of flames and three birds, one in the centre and one at each end of the roof. Under the eaves are brackets formed of arms with three bearing blocks and supports in the shape of inverted V's. The plan is identical with the niche on the west wall and with those in Cave IX. Four pillars support the beam and divide the main part of the building into three sections. The central figure is that of a Buddha with ankles crossed seated on a block pedestal. The figure is identical with that of the west wall of Cave IX which is directly behind it. The nimbus is in the form

of a band of flames and inside this is a halo with a floral pattern (Rub. VI A). The left and right sections contain identical attendant Bodhisattvas each holding a vase in the left hand. Above these figures are flying celestials facing inwards. Each storey of the four storeyed pillars contains standing celestial children with legs apart in dancing postures. The various storeys are divided by rectangular slabs decorated with chevrons. On the extreme right of the Plate may be seen part of the south-east corner of the south wall showing the tiled roof, railing and canopy with the triangular pendants above it. Beneath the railing, part of Mount Sumeru is visible. The uppermost section shows the two Buddhas seated facing north and under them a band of interlaced cord pattern. (Height of niche 3.00 m.)

Pl. 6. Ante-Room, East Wall, Lower Storey, North Niche.

The canopy is of the roofed type, the upper part decorated with a floral scroll and the lower with triangular pendants (Rub. III A). The crack in the wall has resulted in part of this roof falling below the level of the rest. The hands of the central standing Buddha are unfortunately repaired. The face is round and the shoulders broad with a robe which covers the left shoulder and partly reveals the right. The skirt is double. Even with the repairs and added painting, the weight and dignity of the original figure may still be felt. The drapery with its shallow incised folds is still visible and greatly resembles that of the Buddha in Cave XVII. This may well represent the last phase in raised drapery representation on the sculptures of Yün-kang. The outer area of the nimbus is decorated with a flaming band and the inner halo with a floral pattern. The lower part of nimbus has been repainted but the lotus pedestal (Rub. VI E) on which the figure stands is original. By the right foot of the Buddha a figure of a child lies in a position of ease with both legs bent.

This figure may be interpreted in two ways. He may either be taken to be Rāhula seeing Śakyamuni for the first time or Mānava adoring the Dīpaṃkara Buddha. If the former interpretation is accepted, it would correspond to a similar representation on the west wall of Cave IX, i. e. just behind this wall. It may be pointed out that just beneath this figure is a representation of the Dīpaṃkara Jātaka. In the

opinion of the authors the second interpretation is preferable even though the long outstretched hair of the child, as described in the Jātaka and as seen in other sculptures, is not here represented. Adjacent to the north wall stands an attendant Bodhisattva on a lotus pedestal. Due to lack of space on the other side no counterpart of this figure was carved, but a storeyed pillar (Rub. II A) of the south niche may be seen. (Height of niche 3.00 m.)

Pl. 7. Ante-Room, North and West Walls.

This Plate is a counterpart to Pl. 4 and a comparison of the two will show how symmetrically this cave was planned. The process of the carving may also be seen, i. e. the original flat wall and the various depths of carving. (Width of west wall 4.10 m.)

Pl. 8. Ante-Room, West Wall, Upper Niche.

The plan is the same as the similar niche on the east wall (Pl. 5). Here, however, the pillars are not of the storeyed type but octagonal and surmounted by a block capital (Rub. III f). Rub. VII g shows the original carvings of the brackets and Rub. VII j and k reveal in detail the triangular flaming ornaments on the roof. The central image is a Bodhisattva with ankles crossed and wearing a crown (Rub. VII h). The attendant Bodhisattvas are seated on rattan stools with one leg pendant, the other crossed on the knee and one hand raised to the cheek (Rub. II c, d). This resembles the upper niche on the east wall of Cave IX. Thus the main figure must be intended to be Maitreya and the attendants, Siddhārtha in meditation. The right attendant, as is usual, faces inwards but the left faces forwards which is an unusual position. The lotus band (Rub. VI f) beneath the niche is skilfully but somewhat flatly executed. The usual type of nimbis is represented but have the celestial robe forms an arc around the shoulders of the figure (Rub. VI b). On the extreme left of the Plate may be seen the west corner of the south wall. The lower part is damaged but above it the niche of the seated Buddha may just be seen, surmounted by aupapādukas holding garlands. (Height of niche 3.12 m.)

Pl. 9. Ante-Room, West Wall, Lower Storey.

This storey is divided almost equally into a northern and a southern niche, the former of canopied type and the latter of the trabeated type with a storeyed pillar

between them. Both pedestals of the statues in these two niches as well as the northern corner have been repaired and repainted. The southern niche contains a Buddha seated on a five-layered pedestal with hands resting on the lap in the dhyāna posture. The robe is draped symmetrically over both shoulders. Although the face has been repainted black, the carving under the paint is original. The central part of the nimbus has also been repainted and only the outermost band of flames is original. The lintel is divided into seven sections each of which is occupied by a celestial. On each side of the niche is a four storeyed pillar (Rub. II b), the central one supported by a dwarf which, however, has been extensively repaired. Under the canopy of the north niche is a standing Buddha. (Height of storey 3.60 m.)

Pl. 10. Ante-Room, West Wall, Bottom Storey.

Showing this section after the removal of the repaired clay wall as seen in Pl. 2. It is very badly eroded and many holes have been drilled in it for the purposes of the repair. Originally there existed an upper zone in relief and a lower zone of worshippers but these are no longer visible. On the north wall, part of the uppermost lotus petal band followed by the relief and another band of decoration may still be seen. (Height of bottom storey 2.30 m.)

Pl. 11. Ante-Room, East Wall, Bottom Storey.

The removal of the later clay wall revealed a relief panel with a panel of worshippers beneath it and in the north-east corner a tunnel connecting with Cave IX. The tunnel was arched and its ceiling bears a relief of lotus blossoms and flying celestials. In the foreground of the Plate may be seen the excavated area of the floor which revealed that an original rock floor has been covered by a thick layer of clay. The top panel covered by the clay is comparatively well preserved. That on the north wall, however, is in a far worse condition and that on the west wall is entirely destroyed. These reliefs represent the story of the Jātaka and compare with the Jātaka reliefs on the west and north walls of Cave IX providing important material for the study of Jātakas. The relief on the east wall is divided into three sections by rectangular spaces. (Height of bottom storey 2.40 m.)

Pl. 12. Ante-Room, East Wall, Bottom Storey, Jātaka Reliefs. (1).

On the left may be seen the rectangular dividing space and the beginning of the following scene. On this space there seems once to have been an incised inscription which is no longer legible. On the right is a two storeyed building with the ridge ornaments plainly visible on its tiled roof. It would appear to represent a gate-house with a figure standing within the gate. One hand touches the face and another reaches to the back of the head. The left leg is bent but it is not possible to determine accurately the posture intended. On the left of the scene is a standing Buddha with a large nimbus at its back. The body is inclined slightly towards the south and the left hand is held out as if to console. In front of the Buddha is a large figure of a kneeling worshipper wearing a crown and a halo. In its hands is a lamp which it would seem is being presented to the Buddha. The title of the scene is "The Celestial Maiden Dedication of the Lamp" which may be found in the *Tsa-pao-tsang-ching* (Taishō-Daizōkyō, IV, p. 472), chap. v, translated by T'an Yao and Chi-chia-yeh in A. D. 472 of the Northern Wei Dynasty. The story is recounted as follows.

Devadatta with King Ajātaśatru hated Buddhism and persecuted it. Everybody was so afraid that they did not dare to make offerings to Buddha. There happened, however, to be a maiden who was accustomed to offer a lamp to Buddha on the day of the pravāṇa, which occurred at the end of the annual retreat caused by the rainy season. When King Ajātaśatru heard about this he was extremely angry and with his sword severed her waist and killed her. On account of her pious act of offering the lamp to Buddha, after her death, she was reborn as a beautiful maiden in the heavenly palace of Trayastrīṃsa.

By the side of the standing Buddha may be seen the dismembered parts of her body. Behind the kneeling maiden is a smaller kneeling figure which would appear to be a bhikṣu and above this a figure milking a sheep. There is no indication in the sūtra of the meaning of this part of the relief but it is possible that the scene represents the girl's life before her death when she may have been a simple shepherd-girl. Above the central Buddha is a seated figure and to the right of that a large flame. This would appear to be the flame of the lamp offered by the maiden. (Height of panel 0.67 m.)

Pl. 13. Ante-Room, East Wall, Bottom Storey, Jātaka Reliefs (2).

This scene represents the famous Dīpaṃkara Jātaka. It is divided into two parts. On the right half are four figures in various postures with hair dressed in chignons. The first figure in the top right-hand corner is encircled by a halo. The second in the bottom right-hand corner is standing inside a house with a tiled roof holding in the left hand a flower with a long stalk. By the side of the pillar of the house is a small rectangular block but this has no inscription. The third figure facing the house stands with back bent. This figure represents Māṇava. In his left hand he carries a long object and he is asking the maiden to sell him the flower. The fourth figure in the top left-hand corner is the same Māṇava now holding in his left-hand the flower with five sprays represented very simply. In the next scene the figure faces towards the main Buddha and shows that a period of time has elapsed. It is interesting to observe how Yün-kang sculptors adopted the later Gandhāra style of expressing the passage of time in a very concentrated space. These four figures represent the scene of the offering to Buddha of the flower. The following scene has for its central figure a large Buddha with a big nimbus and a canopy above. The robe covers the shoulders of the figure symmetrically with drapery represented by incised lines. The figure stands on a shallow lotus pedestal with right hand raised. It undoubtedly represents Dīpaṃkara Buddha. Before the Buddha kneels a boy, his long hair flowing down over his face and with Buddha standing on the ends of the tresses. This must represent Māṇava. The face of the Buddha is destroyed but from the direction of the head it may be seen that he is looking down at the boy. To the side of the Buddha are two worshipping Bhikṣus and beneath them is shown a kneeling figure with flaming hair. Though many such figures are to be found on the walls of Caves IX and X, this figure, since it has a whisk in the right hand, may represent Brāhma. The two bhikṣus and Brāhma also look towards the boy Māṇava. This left scene is thus a unity. The Dīpaṃkara Jātaka is recounted in many sūtras e. g. *Hsiu-hsing-Pên-chi-ching* 修行本起經 (Taishō-Daizōkyō, III, pp. 461—462) translated by Chu Ta-li 竺大力 and K'ang Mêng-hsiang 康孟詳, *T'ai-tzū-Jui-ying-Pên-chi-ching* 太子瑞應本起經 (Ibid., III, p. 472) translated by Chin Chien 支謙 of the Wu dynasty,

Liu-tu-chi-ching 六度集經 (Ibid., III, pp. 47—48) translated by K'ang Sêng-hui 康僧會 of the Wu dynasty, *Kuo-ch'ü-hsien-tsai-yin-kuo-ching* 過去現在因果經 (Ibid., III, pp. 621—622) or *Sūtra on the Causes and Effects in the Past and Present* translated by Guṇabhadra 求那跋羅 of the Earlier Sung dynasty.

According to the *Liu-tu-chi-ching* the scene represented is interpreted as follows.

Once upon a time there was a brāhmaṇa of the State of Padmāvati 鉢摩 whose name was Māṇava. He wandered over many lands before finally returning to his country. There he met some men happily washing the roadway. Asking them the reason, he was told that the Dīpaṃkara Buddha was coming. Hearing this Māṇava was also very happy and bought five flowers from a flower girl which he scattered over the head of the Buddha. Then taking off his sheep-skin cloak he laid it on the muddy earth before the Buddha as a sign of service. The Dīpaṃkara Buddha said to him, "After many thousands of years have passed you will attain Buddhahood and relieve the people." Hearing that Māṇava was overjoyed and jumped high into the air. Dropping to the ground his hair fell over his face and flowed before the Buddha who, accepting the offering, walked over his hair.

The technique of representation is similar to a relief on the stūpa of Sikri in Gandhāra art,¹ where the positions of the various figures are reversed. This relief is inferior to that of Gandhāra in respect to the realism with which it is portrayed. The kneeling figure of Māṇava encircled by a halo in the top right-hand corner is also found in another relief of Gandhāra and a similar one in the paintings of Caves XIX and XXIV of Bāzāklīk in Central Asia.² (Height of panel 0.67 m.)

¹ *Fa-hsien-chüan*, (Taishō-Daizōkyō, LI, p. 859).

² A. Foucher, *L'art gréco-bouddhique*, Tome I, pp. 273-279, Figs. 139-141.

³ A. Grünwedel, *Alt buddhistische Kultstätten*, pp. 273, 279. Professor Grünwedel's book contains no illustration but the text describes a kneeling figure within a halo in Cave XIX, Murtuk and a halo with a small figure seated in a posture of aṣṭāṅga in front of the Buddha in Cave XXIV, Murtuk. In addition to this many Central Asian examples could be quoted, e. g. Cave XXXIII (Nirvāṇa Cave) in Kumtura, Cave IX (Nāgarāja Cave) in Shōrchuk, Cave IV, the eighth ruin and Cave IX in Bāzāklīk. A. Grünwedel, *Ibid.*, pp. 30, 210, 241, 258. A. von Le Coq, *Chotscho*, Berlin 1913, Fig. 23.

Pl. 14. Antē-Room, East Wall, Bottom Storey, Jātaka Reliefs (3).

The scene above the tunnel is the third of three

compartments on the east wall. The lower part of the relief follows the curve of the tunnel roof. The rectangular dividing block may be seen on the right of the Plate. On this block are carved three rows of Chinese characters but they are no longer legible. In the upper part is a trabeated lintel under which is a seated Buddha with a large nimbus behind it. His right hand is raised and the left hand rests on the lap. To the right are pairs of worshipping figures and to the left a worshipping bhikṣu. This scene has no relation to the Dīpaṃkara Jātaka and may be a continuation of the relief on the northern wall in which there are many gaps caused by erosion. Above the lintel are seen unusual semi-circular objects placed according to no regular plan. These, it must be presumed, are designs which originated from the niche form as shown in the wall paintings of Central Asia.¹ (Height of panel 0.57 m.)

¹ A. Grünwedel, *Alt buddhistische Kultstätten*, Fig. 243.

Pl. 15 A. Ante-Room, North Wall, Bottom Storey, Jātaka Reliefs (4).

B. Ante-Room, North Wall, Bottom Storey, Jātaka Reliefs (5).

A. On the eastern part of the north wall near the gateway only this scene remains, the rest having been completely destroyed. To the extreme right of the Plate is what remains of a rectangular dividing block which possibly once contained an incised inscription, now quite illegible. To the left of this is a figure of a bhikṣu slightly turned to the left. He stands inside what may possibly have been a gate-house with double doors one of which is open to show the figure and one closed. To the left of this are two layers, the upper containing five figures of bhikṣus seated in a curious position with the bottoms of their feet together. They are in a pose similar to that of the dwarfs beneath the standing Bodhisattvas at the northern ends of the window. Their heads touch the roof and their feet a beam decorated with lotus flowers. Between each is an upright dividing line which suggests that the figures are seated in small individual rooms. These small rooms containing similar seated figures are continued down the right side of the building. It would appear that this whole scene represents the Vihāra in India. In the middle of the lower layer are three kneeling figures with their hair dressed in chignons and between them may be seen various offerings. This scene may

be interpreted by reference to the *Tsa-pao-tsang-ching*, (Ibid., IV, pp. 485—486) Chap. viii, as the conversion of Nanda by the Buddha.

One day when Nanda and his beautiful wife were making their toilet the Buddha came. Nanda offered him a bowl of food which Buddha refused and so, when the Buddha returned to Nigrodharama 尼拘屢精舍, Nanda followed him. Buddha then forced Nanda to shave his head and become a monk, but Nanda, wishing to return home to visit his wife, awaited an opportunity when he would be unobserved to escape. When Buddha together with many other monks went to Kapilavastu, Nanda's opportunity came and he escaped. As he was passing through the gateway, alternately one door always opened while the other remained shut and he was unable to make both doors remain closed. At that moment the Buddha divined Nanda's intention to escape and awaited him on the road he would take. The sūtra narrates by many allegories how Nanda was bound by strong ties of desire to his wife Sundari 孫陀利. Thus this relief represents the moment of Nanda's escape through the gateway.

Only a small fragment now remains and the story must have been developed in reliefs on either side. (Height of panel 0.67 m.)

B. On the western part of the north wall near the gateway only this fragment of the relief now remains. On the extreme right of the Plate may be seen a narrow vertical band of pearl pattern and on the right of it a slanting wall with a floral scroll pattern. On the left of the Plate is what remains of a rectangular block. To the right of this a Buddha is seated in European western style on a block pedestal with a large nimbus at his back. In front of him is a kneeling figure in a curious position which would appear to be a bhikṣu with the right hand reaching across the body to touch the left shoulder. To the right behind this figure is a narrow vertical block which would once have contained an inscription. To the right of this are two kneeling worshippers with chignons and haloes and above them is represented a celestial riding on a bird with another celestial driving a carriage drawn by an elephant and facing towards the main Buddha. The composition is very interesting but it has not been possible to interpret what it represents. Above this relief may be seen a broad band of lotus petals and beneath this relief a fine band of floral pattern. (Height of panel 0.65 m.)

Pl. 16. Ante-Room, North Wall, West Half.

Showing central and western sections of the north wall. The upper and lower storeys are divided by the line formed by the continuation of the bottom of the window. This Plate shows how the cave looked prior to 1938 when the lowest level was filled in with a newly painted clay wall. This much later work was removed by the authors and the cave now shows the original carving as in the time of the Northern Wei. (Height of wall 10.50 m., width 11.80 m.)

Pl. 17. Ante-Room, North Wall, East Half.

This photograph should be compared with Pl. 16 and shows the better state of preservation of this part of the wall. The upper niche will be described in Pl. 21. The incense burner in the centre of the row of celestials which form the upper edge of the arch of the upper niche should be noted as well as the row of five celestial musicians playing respectively p'i-p'a, flute, conch shell, drum and the last figure on the right dancing. Above this comes the ceiling. From this Plate the relationship of the east and north walls can be seen.

The trabeated niche below is similar in design and decoration to that on the west part (Rub. III G, H). The height of the main Buddha seated in western style is 2.26 m. The original form can be seen beneath the new black repainting of face and robe. Both shoulders are covered symmetrically, the right hand is raised and the left with palm turned downwards rests on the folds of the robe over the lap. Beneath the double edges of the robe two feet are shown. The five-layered pedestal carries various decorations, the top and bottom layers containing similar decorations of floral scrolls. The layers between have bands of lotus petals. The nimbus has two bands of flames. Both inside and outside the niche are small standing attendant Bodhisattvas. When the new clay wall beneath this niche was removed it revealed a row of lotus petals which continue onto the east wall. (Height of wall 10.50 m., width 11.80 m.)

Pl. 18. Ante-Room, North Wall, Upper Storey.

The left and right niches are also visible with the central window and the storeyed pillars on either side. By comparing the pointed arches of the window and the niches it may be seen that they are constructed on a fundamentally similar plan. The pillars (Rub. I

A, B) each contain five storeys with two niches in each storey. The storeys are divided by oblong slabs decorated with a chevron pattern and seemingly are intended to represent roofs. The capitals are formed of five layers each with a different decoration and above that is seen a beautiful crown-shaped half-palmette decoration. A boy's head appears from between the half-palmettes. Above the two pillars may be seen pairs of dwarfs which support the ceiling. The western pair which appears smaller has been damaged and repaired. The uppermost level is occupied by a row of niches, each of which contains a celestial musician standing behind a railing with only the upper portion of the body visible. The arrangement is similar to that in Cave IX. The chevron pattern above this row of musicians is only found above the window and not above the niches on either side. The northern side of the ceiling is badly damaged and only a part of the right-side coffer is original. (Height of upper storey 4.44 m.)

Pl. 19. Ante-Room, North Wall, West Part.

The upper storey contains a niche with pointed arch and two seated Buddhas and the lower storey, a trabeated niche with one Buddha seated in western style. The upper niche may also be seen in Pl. 20. On the top edge of the arch above this niche is a row of flying celestial children with flaming hair and above this the row of celestial musicians in their individual small niches. Here the figure on the extreme left is dancing, the next playing a pipe, then flute, p'i-p'a, drum, chin 琴 (?) and p'i-p'a respectively.

In the lower niche the robe covers both shoulders of the Buddha symmetrically and the right hand is raised. The height of the Buddha is 2.34 m. The figure is much repaired and the face painted black in a clumsy manner similar to that in a similar position on the east side. The shoulders are broad and the legs separated. The flaming nimbus and the five-layered pedestal are also repaired and repainted. On either side of the main Buddha and inside the niche are small attendant Bodhisattvas half facing each other. The sides of the niche are in the form of two slightly decreasing octagonal pillars (Rub. III B, C), the front surfaces of which are decorated with floral scrolls and the side surfaces with interlacing cord pattern. The capitals of the pillars have two large spirals and support the trabeated lintel. A looped curtain hangs

under the lintel which is divided into sections each containing a flying celestial with flaming hair. Outside the niche on each side stands an attendant Bodhisattva facing the front with palms together. The right attendant is repaired with clay. Above the left attendant is shown a celestial with a chignon and, above the right attendant, a celestial with what was originally flaming hair but is now repaired. The difference in their postures is remarkable. Under this figure two lotus blossoms (Rub. VII 1) are very shallowly carved. (Height of upper storey 4.32 m., height of lower storey 5.88 m.)

Pl. 20. Ante-Room, North Wall, Upper Storey, West Niche.

Showing two seated Buddhas which are identical in form and are about 1.80 m. in height. The robe of each figure covers the left shoulder and half covers the right shoulder revealing the upraised arm and part of the right shoulder. The left hands grasp the ends of the robe. The shoulders are broad and the arms well rounded. The robe clings closely to the body. As the faces are half-turned inwards they give the impression of being more slender than they actually are if seen full face. The expressions of the faces have been completely changed by the later repainting of eyebrows and eyes. In spite of this, however, these figures, together with those in the east niche, are representative sculptures of this cave. The nimbus have two rows of flame pattern and between them stands a naked figure of a dwarf with feet askew and body twisted. Above this is the repainted picture of what was once a celestial child. The top layer of the low five-layered pedestal is decorated with floral scroll pattern and the lower with a series of half-palmettes in repeated design as also found on that of the east niche. On the arch are nine small, seated Buddhas while the upper and lower edges of the arch carry bands of flying celestials, three on either side and all wearing chignons. The relief is so high as to be almost sculpture in the round. At the ends of the arch stand birds on lotus pedestals with wings outstretched and tail raised but without the pearl in the mouth (Rub. VII B, C). The two attendants beneath these birds represent bhikṣu in their patched robes. Beneath these figures are dwarfs supporting the stands for the bhikṣu. (Width of pedestal 2.67 m.)

Pl. 21. Ante-Room, North Wall, Upper Storey,
East Niche.

The arrangement is the same as in the west niche. It differs only in the following;—the right Buddha figure is turned more inward, the bodies are slightly but noticeably more slender, the arch terminates in lions standing on rattan pedestals, rather than in birds (Rub. VII D, E), the attendants are not bhikṣus but celestials with chignons. This photograph which was taken in 1938 gives some idea of the condition of the cave at that time and shows the layer of dried mud in front of the seated Buddhas. (Height of Buddha 1.85 m., width of pedestal 2.33 m.)

Pl. 22. Ante-Room, North Wall, Entrance Gateway.

Showing the entrance from the ante-room to the main room. The front of the entrance is formed of a square lintel, 4.50 m. long, and square upright pillars, 3.27 m. high, surrounded by magnificent decoration. The lintel is decorated with five lotus blossom bosses on a complicated animal scroll background designed in ovals and filled with intertwined dragons and boyish celestials. It should be observed that this pattern reflects the Chinese dragon-cloud-scroll tradition. Above the lintel is carved a gently slanting frame which is filled with a shallow floral band in repeated rings with palmettes. Above this is a thin band of pearl pattern. At each end of the lintel is also represented a slanting short frame which is filled with a different floral scroll pattern.

Both inner and outer sides of the square pillars are decorated with animal scrolls but the motive differs slightly from the lintel. This Plate shows the surfaces of these pillars in their repaired state. For the original condition Cf. Pls. 24 and 25. The height of each pillar is 3.27 m., the width, 0.28 m. The pillars also have slightly slanting frames which, together with that of the lintel, unite to form a rare and significant architectural design which, repeated on the inside of the doorway in the main room, serves to give to the entrance an incomparable dignity (Rubs. IV B—F, G, H, V A, C, M—P). (Total height of entrance 5.85 m.)

Pl. 23. Ante-Room, Entrance Gateway, Mount
Sumeru.

Just above the entrance gate lintel is carved a row of twelve flaming ornaments designed in triangles which fill the spaces between the hanging garlands

held by the aupapādukas. These aupapādukas stand in the valleys formed by the row of thirteen schematised peaks intended to represent the first range of the Sumeru Mountains. On these mountains and between the garlands may be seen representations of trees and running animals. Above the first range may be seen a second narrow range comprising ten mountains also with trees and animals and, above that, intertwined dragons in three coils with heads turned outwards and forelegs stretched upwards. The upper level of sixteen mountains, 2.93 m. in width, spreads outwards and reaches to the bottom of the window. In all, the Sumeru Mountains are represented in four separate ranges each mountain shown with a tree, running animal or flying bird. Although the mountains are executed in a somewhat primitive fashion, the animals are carved with a delightfully light touch. It must be said that, although similar figures are also found in Sassanian art, these designs are typically Chinese.

On each side under the Sumeru Mountains may be seen a small kneeling worshipper with halo and hands clasped in adoration. Beyond these are larger many-headed, many-armed divinities each of which has one leg bent and one pendant, the lower right hand held to the breast, and others holding a sun and a moon. The left divinity has five heads and six arms, the extra pair of hands holding a bow and an arrow. The right figure has three heads and four arms—the central head wearing a three-sided crown and the heads on the left and right wearing pointed caps. These figures are similar to those found in Caves VII and VIII but, in the latter, the figures are seated on an ox and a bird. In Cave VIII they were identified as Viśṇu and Śiva but, since here these aids to identification are missing, it is impossible to decide for certain their identity. Their relationship to Mount Sumeru would suggest that they may be Asura (Rub. IV A). (Height of Mount Sumeru 1.90 m.)

Pl. 24. Entrance Gateway, East Reveal.

Pl. 25. Entrance Gateway, West Reveal.

Pl. 26 A. Entrance Gateway, East Reveal.

B. Entrance Gateway, West Reveal.

On all the visible surfaces of lintel and beams are carved rich floral scroll patterns. The slanting frame to those surfaces is clearly visible in these Plates. On both east and west inner sides were found solemn guardian divinities or dvāra-pālas. The lower portions

of the figures were badly eroded and had been covered with clay while the mud floor further obscured part of them. The hands nearest to the ante-room are raised and hold vajras while the outer hands rest on the hip. Double wings are depicted on the head and a narrow band of regular locks of hair is visible beneath the wings. They face towards the main room. It is greatly to be regretted that the eyes have been destroyed but the dignified poses are comparable to those of the guardian divinities in Cave IX. (Height of entrance 3.30 m.)

Pl. 27. Entrance Gateway, West Reveal, Floral Scroll Band.

Pl. 28 A. Entrance Gateway, West Reveal, Animal Scroll Band.

B. Entrance Gateway, East Reveal, Animal Scroll Band.

Many floral scrolls are carved here, all in low relief. In Pl. 27 which shows the slanting frame west of the gateway, a winding vine of floral scroll pattern and half-palmettes divides a row of celestial children. Just under each child an off-shoot of the vine curves upwards and ends in a flower-like branch. In Pl. 28 A, B are seen scrolls in repeated rings crossing various animals and birds. In the centre of each oval is a celestial child, sometimes depicted as running sometimes as dancing. At the points of intersection are small lotus flowers with five petals. This motif is repeated on the outside wall (Rubs. V A—C, O, P). (Width of pillar 0.28 m.)

Pl. 29 A. Entrance Gateway, East Reveal, Floral Scroll Band.

B. Entrance Gateway, West Reveal, Floral Scroll Band.

Here are shown the northern bands on the east reveal (A) and on the west reveal (B) of the entrance gate, which turning at right angles form a continuous band over the ceiling. The floral scroll is arranged in rings with profiles of animals and birds. (Width 0.27 m.)

Pl. 30. Entrance Gateway, Ceiling.

The ceiling which is not arched has a slight drop towards the ante-room. The floral scroll patterns on the inside of the upright beams continue over the ceiling, but it may be seen that the northern band

differs from the southern. The former contains only birds within the scrolls and no animals or children (Rubs. V A—D). In the centre is a large incense burner with two flying celestials on each side all with the tops of their heads turned towards the main room. They would appear to be offering the incense burner which is in the form of a po-shan-lu, the cover formed of piled mountains and the body decorated with lotus petals. On the incense burner is a floral scroll pattern and beneath that a band of lotus petals. Two handle-like shapes are attached (Rub. VII M). All the figures wear chignons, their legs are thrown upwards and they give an impression of lightness in flight. (East-west width 2.44 m.)

Pl. 31. Ante-Room, North Wall, Window.

The width of the opening at the bottom of the window is 2.15 m., and the height to the centre of the arch 2.68 m. The central figure in the pointed arch above the window is a seated Buddha with five kneeling worshippers on either side wearing their hair in chignons. Their pose as they lean forward gives an impression of intimacy. Just beneath these in the edge of the window is a row of six youthful looking flying celestials with flaming hair. Below the arch standing on shallow lotus pedestals are two scale covered birds with powerful legs, wings outstretched, tails turned upwards and holding pearls in their mouths. Such birds are an old Chinese traditional form. (Rub. VII A) Beneath these are two kneeling worshippers facing each other. In Cave IX two seated brāhmaṇas occupy the positions of these kneeling worshippers. Above and following the line of the arch two further rows of figures are carved—the first starting with full figures slowly decreases until only the heads are visible. The two outside figures on each side differ from the central fourteen heads in so far as they have flaming hair, heavily furrowed foreheads and no chignons. The bodies of the outermost figures are fat and clothed in loincloths. The dress of the inner pair is not easily discernible but it may be seen that they are wearing an upper garment with lapels. Compared with that in Cave IX the carving of this row of figures is very freely executed. Above this, placed four on either side and facing each other, is a row of eight flying celestials in vigorous, rhythmic poses, and with chignons.

A closer view is shown of the six celestial musicians

each in its own pointed niche and with the railing in front. They play respectively, from left to right, drum, flute, pipe, p'i-p'a, pan-pipes, and a conch shell. They are arranged with three on each side and facing each other. Their pose is natural and the carving free (Rub. III 1). (Height of niche 3.25 m.)

Pl. 32. Window, West Reveal.

Showing the west reveal as seen from the main room with its flat square wall containing a representation of the Thousand Buddhas. On its left stands a Bodhisattva supported by a seated dwarf both of which are carved deeper than the Thousand Buddhas, although forming a common surface with them. (Height of wall 2.35 m.)

Pl. 33. Window, West Reveal, Niches of Thousand Buddhas.

The wall consists of six rows, each row containing eight small niches with a seated Buddha in each. In the centre of the wall is a larger niche occupying the space of twelve of the smaller niches. The small niches total thirty-six and both large and small niches have pointed arches of similar shape. All contain Buddhas seated in the dhyāna posture. The robe of the large Buddha covers both shoulders symmetrically and the face is slightly elongated. The front of the large pointed arch bears no decoration. The ends of the arch terminate in lions or tigers standing on rattan stools which also form the capitals of the two side pillars. The small Buddhas are dressed alternately in two kinds of robes, one type of which covers both shoulders symmetrically while the other has the right shoulder covered with the hem of the robe. The former has no folds represented while the latter has a deep V-shaped neckline.

Beneath the Thousand Buddhas six mountains are shown in octopus-like shapes with their inner surfaces hollowed—a technique for representing mountains which is common in Yün-kang carving. (Height of wall 2.35 m.)

Pl. 34 A. Ante-Room, Window, West Reveal, Kneeling Celestial.

B. Window, East Reveal, Niches of Thousand Buddhas.

A. Showing the bird at the end of the arch and the kneeling celestial worshipper beneath it with chignon

and halo. (Height of figure 1.15 m.)

B. The plan is identical with that on the west reveal and is in a better state of preservation. The edge facing the main room is slightly curved. (Height of wall 2.35 m.)

Pl. 35 A. Window, East Reveal, Standing Bodhisattva.

B. Window, West Reveal, Standing Bodhisattva.

A. On each face of the window is found a standing Bodhisattva forming a pair identical in position and pose with those in Cave IX. In Caves VII and VIII the figures found in these positions are turned towards the main room and serve as pillars for a beam while here they stand independently. The face is round and resembles that of the central Buddha close to it. It wears a beautiful crown. The workmanship of this figure differs in many details from that of the similar figure on the west face and would suggest that they were not carved by the same artist. The hands which are held to the breast grasp a lotusbud like object but it is not possible to ascertain for certain what is intended. The western figure holds nothing in its hands. (Height of figure 1.37 m.)

B. The subject is the same as that on the east face but the execution is somewhat different. The hands with palms together are held to the breast. The posture is more formalised—especially where the ankles and feet appear from beneath the robe. The angles formed by the drapery are sharper. The face is elongated and similar to that of the Buddha in the nearby niche. The dwarf is also intended to form a pair with the one facing it on the other side but the face looks straight to the front and the vigour of the other figure is here missing. (Height of figure 1.33 m.)

Pl. 36 A. Window, East Reveal, Buddha of Large Niche.

B. Window, East Reveal, Dwarf under Standing Bodhisattva.

A. The robe covers both shoulders symmetrically, the shoulders are broad and the elbows protrude. The hands rest in the lap in the dhyāna position. The impression given by this Buddha is one of greater strength than that on the west face. It should be noticed how schematically the robe is carved and how closely it approaches the technique seen in Cave VI.

The robe clings closely to the body and thus shows the intermediate style between the early Yün-kang carving and the later as seen in Cave VI. The round face, arched eyebrows, nose and lips give an impression of soft beauty. Many statues in this cave have been repaired and repainted but this sculpture is in its original, unspoiled condition. (Height of figure 0.65 m.)

B. Showing the seated dwarf which supports the Bodhisattva on the left of the east face of the window. The face is turned towards the ante-room. The figure is unusual in its well-rounded breasts and stomach and the powerful arms and legs. The line formed by the shoulders and upheld forearms sharply contrasts with the line formed by the thighs of the legs, one of which kneels and the other bends. It wears a short loin-cloth, the face is round like that of a child, the lines of the eyebrows and eyes are incised and the hair parted in the middle. Although it represents a dwarf it is similar in technique to the celestial children in Cave VIII. (Height of figure 0.65 m.)

Pl. 37. Window, Ceiling.

The ceiling is flat and in the form of a rectangle measuring 2.03 m. by 2.40 m. with a large, beautifully carved double-petalled lotus slightly irregular in design with fifteen petals in the outer band and twelve in the inner, a device which adds to its freedom and vitality of expression (Rub. VI D). Surrounding it are eight flying celestials shown alternately with and without chignons. In the former the skirts reach to the ankles while the latter wear only loin-cloths. (Diameter of lotus 1.15 m.)

Pl. 38. Ante-Room, Ceiling.

Above the five-storeyed pillar at each side of the window two large dwarfs are depicted. Those on the left are repaired with clay and repainted while those on the right are fatter and shown in a grotesque pose. Architecturally they are intended as supports for the ceiling and it would appear that similar pairs of dwarfs were also represented in a corresponding position on the octagonal pillars of the south wall, as may be presumed by comparison with Cave IX. At the top of the Plate the large crack in the rock is clearly visible. The difference in style of the later painting is easily distinguishable. Only the eastern coffer on the immediate right of the two larger dwarfs with a big lotus

centre and small flying celestials in each corner is original. In general design the whole ceiling is the same as that in Cave IX, i.e. a long, central beam running from east to west which is crossed by two shorter beams running from north to south thus dividing the ceiling into six coffers. Where the beams cross large lotuses were originally shown in relief but these are now represented by painting of a later date. On the extreme east and west ends of the ceiling a few original reliefs remain. Cf. Pls. 39 and 40. (East-west length 11.60 m., south-north width 3.40 m.)

Pl. 39. Ante-Room, Ceiling, East Part.

The central beam starts from the middle of the roof of the niche on the east wall with four celestials in zig-zag pattern. On both sides of the beam is a row of alternating lotuses and flying celestials. Immediately adjacent to north and south walls are further rows of flying celestials with hair dressed in chignons. This arrangement of figures is identical with Cave IX. (North-south width 3.40 m.)

Pl. 40. Ante-Room, Ceiling, West Part.

This is identical with the eastern part of the ceiling seen in Pl. 39. The area preserved is almost the same. (North-south width 3.40 m.)

Pl. 41. Main Room, South Wall.

This photograph of the south wall was taken from the north-west corner of the cave and shows the central window and the gateway beneath it. The wall is divided into two storeys with the band of lotus petals which divides the two storeys continuing onto the east and west walls. The design is similar to that of the ante-room. The lower storey is again subdivided into two zones and a bottom storey reaching to the floor. The first two zones are divided by a narrow band of floral scroll pattern. Between the first zone and the bottom storey was, perhaps, a band of lotus petal design but this is now covered by repaired and repainted clay. The lower part of the gateway has also been repaired with clay but this was removed to reveal the guardian divinities on either side. The plan of the niches on either side is not strictly symmetrical. Generally speaking the arrangement is the same as seen in Cave IX. (Height of wall 9.90 m., width 10.70 m.)

Pl. 42. Main Room, South Wall, East Part.

The niche of the third zone has a pointed arch, that of the second is roofed and that of the first trabeated. Due to the projection of the gateway frame, the alignment of the three niches is irregular. Above the third zone is a band of lotus petals and above that a row of small Buddhas which is cut by the frame of the window and then continues on the western part. Only the section above the window has a border of flying celestial children. Above them is a row of triangular pendants. In Cave IX the ceiling joins immediately to this border but here is inserted another row of figures consisting of celestial musicians in pointed niches which resemble those in the ante-room. Between these and the triangular pendants is a repainted band of a floral pattern. Originally, however, it consisted of a simple band with rectangular slots (Pl. 51). In the foreground on the left may be seen the large clay figure of the left attendant Bodhisattva and the entrance arch of the tunnel. On the right is shown part of the entirely repaired large pedestal of the main Buddha of the north wall. (Height of wall 9.90 m.)

Pl. 43. Main Room, South Wall, West Part.

This photograph forms a pair with Pl. 42 and shows the extensive repairs carried out to the lower and bottom storeys. In the foreground on the right is the almost entirely repaired large figure of the right attendant Bodhisattva seated in European fashion. On the left may be seen the other side of the large pedestal of the main Buddha. The slightly forward inclination of the west wall may be seen from this Plate. (Height of wall 9.90 m.)

Pl. 44. Main Room, South Wall, Entrance Gateway.

The entrance gateway on the main room side is identical with that on the ante-room side but executed in more elaborate detail. The form of the gateway with its horizontal lintel and perpendicular pillars is quite simple in plan but the detail worked into the surfaces gives the impression of the finest inlaid metal-work. There is nothing to be compared with it in any other Yün-kang site. In Cave IX an arched gateway was used which provides an interesting contrast. The guardian divinities on either side, measuring 1.70 m. in height, add to the dignity of the gateway. Although the lower part of the guardian within the

gateway is badly damaged, the upper part is in a comparatively fine state of preservation. The double wings on the head are somewhat reminiscent of Greek sculpture. Similar head-dresses were found in Caves V and VIII. The inclination of the body towards the main room may clearly be seen from this photograph. The other guardian divinities on the south wall are very badly damaged but a general impression can be obtained even from their present state. The hands farthest from the gateway are raised and hold tridents, the faces are turned inwards and downwards and they also once had similar winged head-dresses. (Height 3.00 m., width 2.45 m.)

Pl. 45. Main Room, Entrance Gateway.

The details shown in these photographs are devoid of any repairs. As on the lintel facing the ante-room, there are five lotus bosses but here the centres of the bosses are formed of celestial children holding garlands. Other details of the pattern filling the spaces between the bosses also differ greatly. The floral pattern here is formed of half-palmettes with celestial children in various poses in the middle. The slanting frame above the lintel is decorated in a wavy scroll pattern with an incense burner in the centre and alternate birds and dragons. The uppermost edge of the frame contains a narrow band of sharply carved lotus petals which carry the same type of decoration (Rubs. V E, F, J-L). Through this gateway may faintly be seen the base of the east pillar of the ante-room. This is shown clearly in Rub. III I. (Length of lintel 4.50 m.)

Pl. 46. Main Room, South Wall, Entrance Gateway, East Part.

Showing the guardian divinity by the east gateway pillar. The trident in the right hand is clearly visible. Cf. Pl. 44. (Height of figure, about 1.75 m.)

Pl. 47. Main Room, South Wall, Entrance Gateway, Lintel with Floral Scrolls.

Showing a section of the lintel decorated with floral scrolls. Within the areas circumscribed by the repetition of rings which form the scrolls, dancing figures of celestial children clothed in loincloths are depicted. These individual scrolls are separated by a protruding lotus blossom from the centre of which emerges the upper half of an aupapāduka holding a garland (Rub.

V E). Above this band is another band of floral scrolls on the slightly slanting frame. Within the curves of these scrolls birds and animals are alternately carved while the floral scrolls lead towards a central incense burner, *po-shan-lu* (Rub. V F). (Height of lintel 0.65 m.)

Pl. 48. Main Room, South Wall, Entrance Gateway, Pillar with Floral Scroll.

Showing the floral scroll patterns carved on the upper part of the eastern pillar of the gate-way (Rubs. V I, K). The lower part of this pillar is shown in Pl. 46. This pattern differs slightly from that of the lintel—being formed of ovals with tapered ends containing alternately an animal and a bird standing above a complicated half-palmette. (Width of pillar 0.37 m.)

Pl. 49. Main Room, South Wall, Area above Gateway.

Showing the row of seven seated Buddhas and the canopy of triangular pendants. The robes of the Buddhas in alternate statues cover both shoulders symmetrically and leave one shoulder half uncovered. The central Buddha differs in pose from the others in that the right hand is raised. The face has been damaged. The remaining figures, all well preserved, are in the *dhyāna* posture. It is obvious that these are intended to represent the Seven Buddhas of the Past with Śākyamuni as the central Buddha. The Seven Buddhas of the Past are traditionally listed as Vipasyin, Śikhin, Viśvabhū, Krakucchanda, Kanakamuni, Kāśyapa and Śākyamuni. The four small niches which cut both canopy and the border of lotus petals measure 0.55 m. in height and 0.50 m. in width. They all have pointed arches. The two on the left contain seated Buddhas with the right hands raised, the next to the right contains two seated Buddhas and the last a Buddha seated in the *dhyāna* posture. On both sides of each niche stand attendants. Below each seated Buddha is a band containing spaces for now illegible inscriptions and on each side four standing worshippers. These four niches are work of the later Northern Wei dynasty for which the band of lotus petals and triangular pendants was cut away. (Height of Seven Buddhas 0.73 m.)

Pl. 50. Main Room, South Wall, Window.

The only decoration on the inside of the window

frame is the row of flying celestials with flaming hair at the top. Three on either side face each other with a small incense burner in the centre. The outermost four figures play musical instruments which are, from left to right, *p'i-p'a*, pipe, flute and cymbals respectively. (Height of window 2.65 m., width 2.20 m.)

Pl. 51. Main Room, South Wall, Area above Window.

The row of celestial children above the window (Pl. 50) has been described above. This photograph shows part of the ceiling inside the window and the row of flying celestials on the edge with figures similar to those just above the frame. Thus the whole architectural effect is visible. Above this frame is the row of triangular pendants terminating in bells which has been much repainted. Above this again is the row of celestial musicians in their individual niches. The two larger figures form the bases of the beams which continue across the ceiling. (Height of triangular pendants 0.40 m.)

Pl. 52. Main Room, South Wall, East Part, Third Zone.

The top of this zone is decorated with a narrow band of triangular pendants beneath which hangs a looped curtain. In the centre of the niche is a smaller niche with a pointed arch, 2.00 m. in height and 1.50 m. in width, the frame of which is decorated with flames now repainted. The ends of the arch terminate in lions. Under these figures are two rectangular pillars decorated on their front surfaces with scroll patterns. It is difficult to determine what their capitals are meant to represent (Rub. III E). The central figure is seated on a low, five-layered pedestal with one shoulder covered by the robe and the right shoulder half revealed. The shoulders are broad and the face long but the repainted eyebrows detract from the beauty of the expression. The nimbus is now repainted but must originally have been of a flame pattern. At each side of the niche are three pairs of worshippers, the lower pairs kneeling and those above them standing. The pair on the left of the Buddha destroy the symmetry of the composition by not wearing chignons. They would appear to be *bhikṣus*. The figures all express great reverence but the repair work has spoiled much of their original expression. On the left of this Plate may also be seen on the east wall the

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Buddha in his pointed flaming nimbus as well as the general inclination of the east wall. (Height of zone 2.43 m.)

Pl. 53. Main Room, South Wall, East Part, Second Zone.

This is a roofed niche beneath the eaves of which hangs a looped curtain. The ridge ornament is somewhat exaggerated and cuts the lotus petal band. Thus it may be seen that the ridge ornaments were carved before the lotus band. The length of eaves measures 2.40 m. and the height from floor of niche to ridge 1.60 m. The central position of the niche is occupied by a Buddha figure seated on a square pedestal which is partly draped with carpets. The large nimbus, like that of the Buddha above it, is now entirely repainted. The shoulders are broad and the face long. On each side are five kneeling, worshipping celestials, one of which, with his head bowed to the ground, adds a certain variety to the design. A figure in a similar position may be seen in the east niche of the second zone, south wall, main room of Cave IX. There it was identified as *kṣama*, "the penitent." It is not a worshipping position (Vol. VI, pp. 140, 141). This *Nidāna* is an illustration of the following. In the *sūtra Tsa-pao-tsang-ching* (Ibid., IV p. 465) chap. iii. is found a *Nidāna* named "The Svastika Bird" which recounts how Devadatta always harboured evil thoughts in his mind against the Buddha and abused Śākyamuni. One day, thinking that the Buddha was protected by five hundred gods and that he possessed a most powerful force, he felt he could not defeat him. Thus he decided to become a retainer of the Buddha and, if a chance presented itself, to kill him. Thus Devadatta amidst worshippers of the Buddha bowed down before him. If the Buddha would not accept his offering he would be able to injure his reputation but the Buddha, divining Devadatta's deceitful intention, did not accept his repentance. He recounted how, when in a past life he was a svastika bird, there was a hunter who broke the law against the killing of birds and animals and was without shame and that he reproached the hunter. Thus the Buddha preached the cause and its effect. In this *sūtra* are many such stories concerning Devadatta and, according to them, this scene must represent Devadatta's repentance. The figures are not only beautifully executed but express great spiritual feeling. Beneath the zone is a narrow band of floral

scroll pattern formed of half-palmettes of which one branch extends to form another half-palmette. In a similar position in Cave IX an identical decorative band is found. (Height of zone 1.60 m.)

Pl. 54. Main Room, South Wall, East Part, First Zone.

The photograph shows the elongated trabeated niche, 1.55 m. high and 2.25 m. wide (Rub. III K). On the left of the Plate may be seen the end of the roofed niche which is not separated by any dividing line from this niche. Beneath the trabeated arch on the left side of the niche is a house with a tiled roof, ridge ornaments and a triangular decoration in the middle. Under the eaves is a band with seven seated Buddhas which may be interpreted as the Seven Buddhas of the Past. At each side are rectangular wall-like pillars. Inside the house one must presume a seated Buddha. Beneath the house is a basement which is now completely eroded. To the right of the house are two large, seated images wearing crowns and looking to the right. The lower part is damaged and the outline of the skirts can only just be distinguished. The right figure has broad shoulders and may have had its palms together at its breast. The thin face with the chin drawn in and the head inclined has an expression of great compassion as it looks towards what may have been the figure of a kneeling worshipper. The large crown is of fine workmanship and reveals the dignity befitting a nobleman, probably a king. The straight-backed figure behind him and to the left, also has its palms together. The crown of this figure, which may represent a woman, is more simple, the face is smaller and the body slender. The skirt reaches to the ground. It may be assumed that she is the wife of the nobleman. The same figures are seen in an identical position on the zone of the east wall. It has not been possible to identify the story portrayed by the house and these two figures. On the extreme right of the niche is found a small, standing Bodhisattva which seems to have no relation to the other figures in the niche. (Height of zone 1.55 m.)

Pl. 55. Main Room, South Wall, West Part, Third Zone.

The upper and lower edges are both bounded by bands of lotus petals. In the centre is a primitively shaped arch, 1.25 m. in height, 1.05 m. in width, con-

taining a seated Buddha with robe covering one shoulder and half revealing the other. The right hand rests on the right leg just above the ankle and the left hand holds the hem of the robe. Surrounding the niche a host of demons are shown in the act of attacking the Buddha. This is, of course, a representation of the famous scene of "The Banishing of the Demons by the Buddha." At the top of the niche is a demon with flaming hair holding a block depicting a range of four mountains. Of the others, one aims a bow and arrow, another a spear, three have animal faces and all are naked except for short loin-cloths. On the right of the Buddha is a helmeted figure with a long cloak holding a lance. This may represent Pāpiyān, the King of the Demons. Behind him stands a figure wearing the chignon, presumably his son. Immediately below the Buddha are two fallen figures. To the left of the Buddha stands a row of three female figures who represent the three daughters of the King of the Demons who tempted the Buddha. Above these three figures are another three women who may well be the ugly old women into which the three beautiful maidens were later transformed. Compared with a similar niche on the first storey of the east wall of Cave VIII, the types here represented are the same but the composition is looser. This story is recounted in many sūtras. In the *Tsa-pao-tsang-ching* (Ibid., IV, p. 481) chap. vii, are recounted the conversations between the Buddha and the King of the Demons, the calling on the God of the Earth to testify and the annihilation of the demon hosts. Other details of this story, e.g. descriptions of the troops of the King of the Demons, the restraint exercised by his sons in the fight, the temptation of the Buddha by the three beautiful maidens and their subsequent transformation into ugly old women are not recounted in this sūtra. These descriptions are to be found in the *Buddha-carita* translated by Dharmarakṣa, (T'an Wu-hsien) the *Lalitavistara*, translated by Dharmarakṣa (Fa Huo) and the *Sūtra on the Causes and Effects* translated by Guṇabhadra. Unlike other caves where there are represented consecutive scenes of Buddha's life, this scene is completely isolated from the others in the main room and remarkable for this reason. It may be combination of the story as recounted in the *Tsa-pao-tsang-ching* plus other elements taken from the model in Cave VIII. (Height of zone 2.60 m.)

Pl. 56. Main Room, South wall, West Part, Second Zone.

This is a trabeated niche elongated on one side. In the centre is a Buddha, 0.90 m. in height, with right hand raised and seated on a square pedestal draped with carpets. One shoulder is covered by the robe and the other half-revealed. The shoulders are broad, the neck slightly more slender than is usual. The nimbus is repainted. On each side are four kneeling worshippers with high chignons. To the left of the Buddha is a large pillar which rests on a large square base ending at top and bottom in large spirals and bound in the middle (Rub. III D). Between this pillar and the west wall the objects depicted are all repaired and repainted. Carved figures may once have stood here. The very beautiful, trabeated lintel is divided into nine sections. The sloping sections contain flying celestials and the others lotus flowers and trefoils. It thus corresponds to that on the west niche on the second zone of the south wall of the main room of Cave IX (Rub. III L). (Height of zone 1.75 m.)

Pl. 57. Main Room, South Wall, West Part, First Zone.

A niche with a tiled roof which turns and is continued on the west wall. This section, however, is damaged and repaired. The same plan may be seen in a corresponding position in Cave IX. The eastern ridge decoration is very prominent and behind it the band of floral scroll pattern. A curtain is looped beneath the roof. In the centre under the curtain is a seated Buddha with right hand raised. The round face is now badly damaged. Left shoulder, left arm, lower part of the body and pedestal are so badly damaged as to be unrecognisable. To the right of the Buddha are two rows of figures. On the upper row are three standing, worshipping bhikṣus with haloes. On the lower row are two kneeling worshippers with high chignons and haloes. To the left of these figures are two figures riding on an elephant, one of them with palms together and wearing a high chignon but without the customary halo mounted on the neck of the animal. The other with halo, palms together and perhaps with high chignon is seated on a five-layered pedestal on the back of the elephant. Under this elephant the wall is so badly damaged that it is impossible to be certain of what was carved but there are indications that another elephant was represented.

The meaning of this scene with the elephants is uncertain but one interpretation is provided by the *Hsien-yü-ching* or *Damamūka-nidāna-sūtra* (Ibid., IV, p. 372 and p. 421) chaps. iii and x translated by Hui-Chiao of the Northern Wei dynasty.

Once upon a time King Mahaprabhasa 光明王 was presented with two elephants by the king of a small state. The king ordered the animals to be broken-in and trained and when they were tamed he tried to ride one of them. The elephant on which the king was riding happened to see a herd of elephants eating lotus roots at a lotus pond. Suddenly it broke away and pursued a female elephant which led it into a deep forest. The crown of the king was swept away and he himself was so badly hurt that he almost died. The king was thus very angry and upbraided the elephant trainer. The latter, however, devised a means of proving how well he had trained the elephants. He made the animal swallow seven red-hot iron balls as a consequence of which it immediately died. The king was amazed and, greatly repenting of his anger, asked the elephant trainer how it could be that the animal lost its senses and pursued the female elephant. At that moment a divinity descended from heaven and put into the trainer's mouth the words "I can tame an elephant but I cannot control his heart. Only Śakya-muni Buddha can control the heart." Thereupon King Mahaprabhasa paid homage to the Buddha. On this relief it may be that the two riders are the king and the elephant trainer. To the left of the main Buddha is a large space which is damaged, repaired with clay and re-painted. (Height of zone 1.55 m.)

Pl. 58 A. Main Room, South Wall, West Part, Uppermost Zone.

B. Main Room, South Wall, West Part, Second Zone, Trabeation.

A. Above the west niche of the third zone is a band of lotus petals surmounted by a row of small seated Buddhas with large nimbuses and haloes which are not decorated. They are all in the dhyāna posture with straight backs and solid bodies. The robes are represented alternately in two ways. The carving technique is very simple and identical with that on the Thousand Buddhas of the inner faces of the window. Above the Buddhas is a band of triangular pendants ending in bells. (Height of figure 0.45 m.)

B. The design of the decoration in the sections of

the lintel is of particular interest. The trefoil pattern in the centre of the trabeation is followed by a lotus blossom, trefoils, a flying celestial and a final lotus blossom. Although the trefoil is found throughout the caves of Yün-kang this particular form of compound trefoil is unique to this cave. (Height of frame 0.20 m.)

Pl. 59. Main Room, West Wall.

The west wall is almost entirely damaged, repaired with clay and repainted. The figures now seen indicate only the positions of the earlier sculpture and contain nothing whatsoever of the original Northern Wei style. It was planned in three zones and a bottom storey as found on the east and south walls. The central figure, the right attendant to the main image seated in European fashion, is completely repaired. In Yün-kang caves this type of crowned Bodhisattva seated in European fashion is not found. It must be assumed that the original figure was a Bodhisattva seated with one leg pendant as found on the east wall and with it forming a pair of attendants to the main image. (Height of wall 9.85 m.)

Pl. 60. Main Room, East Wall.

This wall preserves somewhat more of its original appearance. It is planned in three zones and a bottom storey, of which the third or top zone has, instead of a niche, a Buddha carved directly into the surface. The second zone is formed of a trabeated niche with a seated Buddha in the centre. The first zone has a niche with a roof which is continued on the south wall. The bottom storey, as is usual in this cave, has been repaired with clay and repainted. Originally it contained rows of worshippers. The section visible above the third zone is almost entirely damaged and repainted. It may be assumed that there once stood here a row of small Buddhas in the positions now represented by painted figures. The left attendant Bodhisattva of the main image of the north wall measures 5.20 m. in height. Except for the relief of the nimbus (Rub. VI c) and part of the crown, nothing of the original carving remains. On the left shoulder and parts of the breast a little of the original work can just be seen. In the pose of meditation and in the position of the legs with one pendant and the other resting on the knee the tradition of the Northern Wei persists. It is from this figure only that it is possible

to determine the pose of the figure on the west wall. Immediately above the figure is a small protruding wall which formed part of the hanging curtain over the main image of the north wall. On the edge of the curtain may be seen a small dwarf as seen also in Caves VII and VIII. (Height of wall 10.00 m.)

Pl. 61. Main Room, East Wall, Halo of Left Attendant.

The crown has suffered from general repair and repainting but the design in three sides is as in the original. The centre of the crown is in the form of a lotus blossom but the small seated figure is work of a much later period. On both sides of the lotus blossom are intricate floral designs which are followed by other lotus blossoms. The forehead and the line of hair above it are original. Of the outer row of flames and the inner row of half-palmettes which form the nimbus, only the left section is original, the rest being filled in with clay and repainted. Immediately above the nimbus is an unusual floral scroll pattern which is found elsewhere only on the main Buddha in Cave VII, on the Bodhisattva with ankles crossed in Cave XIII and also on the cross-angled Bodhisattvas in Cave Ku-yang-tung of Lung-mên.¹ (Height of halo 2.20 m.)

¹ Vol. IV, Pl. 38. T. Nagahiro and S. Mizuno, *A Study of Buddhist Cave-temples at Lung-mên, Honan*, Tokyo 1941, Figs. 60, 90, 91.

Pl. 62. Main Room, East Wall, Third and Second Zone.

The third zone contains no niche but only a Buddha carved directly into the surface. Behind it is a flaming nimbus which takes the place of the pointed arch. In the second zone is a trabeated niche. Despite the fact that there is no border-line dividing these zones from the attendant Bodhisattva, the alignment of the two figures is quite regular. The composition of this wall gives an impression of greater calm than those of the east and west walls of Cave IX. (Height of third zone 2.60 m., height of second zone 1.75 m.)

Pl. 63. Main Room, East Wall, Third Zone.

A Buddha with right hand raised is seated on a five-layered pedestal. The height of the Buddha measures 1.30 m. and that of the pedestal 0.46 m. The face is round and the gaze downwards. The shoulders are very broad and solid. Unfortunately the tip of the nose has been knocked off but repairs to the statue are happily few and its original beauty has not been

spoiled. The top and bottom bands of the pedestal contain floral scrolls succeeded by rows of lotus petals—these were repainted and it is impossible to see their original carving. On each side of the pedestal stands a lion. The carving of the nimbus is very shallow but the detail clear, the outside band containing a pattern of flames, then a row of seated Buddhas, followed by a floral scroll pattern. The halo is formed of two bands, one of half-palmettes and the inner in the form of a lotus blossom. The small flames above the shoulder should be noticed. Above the nimbus are two statues of worshippers wearing high chignons. The opposite side of them has been repaired with clay and repainted. In the narrow space beside the nimbus are two or three small worshippers. Beneath the pedestal may be seen the wide band of lotus petals which continues onto the south wall. (Height of zone 2.60 m.)

Pl. 64. Main Room, East Wall, Second Zone.

Under a trabeated niche is a Buddha seated on a five-layered pedestal. The height of the Buddha measures 0.87 m. and that of the pedestal 0.35 m. The technique is similar to the figure above (Pl. 63) but much repainting has spoiled its appearance. The decoration on the pedestal is unusual—the upper band formed of upright and inverted trefoils, followed by a row of lotus and a bottom row of triangle pattern, now spoiled by repainting. The flames on the nimbus are also repainted. On each side of the pedestal kneels a boy with palms together. The boy on the left of the Buddha inclines his head away from the centre and towards a larger female figure who is seated on a rattan stool in European fashion and seems to be holding the boy by the forelocks. The clothes of the female figure are short and close fitting. Above the female figure two more worshippers are shown with palms together and wearing high chignons.

This scene may be identified as the Nidāna relating to children. According to the *Tsa-pao-tsang-ching* (Ibid., IV), there are two stories with a boy as the central figure. One recounts how the son of a rich man met a god who gave him the gift of long life (chap. iii, p. 469). The other tells how the son of a woman felt great sexual desire and, not able to confide in anybody, slowly became ill. Finally he confessed his desire to his mother. She accepted his desire and agreed to serve as his lover. As he climbed on to the bed,

however, the ground opened up and he was only saved from falling in by his mother who seized him by the hair and pulled him back. She later became a Buddhist nun. Here the story ends (chap. ix, p. 492). This relief may be connected with the second story. The female figure seated on the rattan stool holding her son's hair is the mother who later became a nun. It is questionable, however, whether such an immoral story would be considered suitable for the subject of such a religious relief.

The trabeated lintel is divided into eight sections unsymmetrically arranged. In the central section the upper part of a boy's body emerges from a lotus blossom and on either side is a flying celestial. On the left are two more sections containing trefoils and a lotus flower. On the other side are three sections, the first with a unique floral pattern, followed by a lotus and what may be the side view of a lotus hanging downwards. Beneath the trabeations is a row of triangular pendants. Under the pedestal may be seen a band of floral scroll pattern which divides this scene from the first zone (Rub. III M). (Height of storey 1.75 m.)

Pl. 65. Main Room, East Wall, First Zone.

The niche has a roof which is continued onto the south wall. The right ridge ornament is found on the south wall. Between the ridge ornaments and on the sloping sides of the roof are found four ornaments of triangular flame pattern. Under the eaves hangs a looped curtain. The central figures form a pair, possibly a king and his wife, wearing crowns, haloes and seated in European fashion on a long common pedestal. Their palms are together and their gaze is towards the south wall. In all details they are similar to the pair of figures found on the south wall (Pl. 54). East and south wall niches may represent two scenes from the same story. To the right of the figures is what remains of a high chignon head above a large broken space. To the left of this is a small niche with a Buddha in the dhyāna posture which was carved later in the Northern Wei period. On the front of the pedestal are the remains of a few niches which housed seated Buddhas and which are also work of the later Northern Wei. (Height of storey 1.60 m.)

Pl. 66 A. Main Room, North Wall, Main Image, Nimbus.

B. Main Room, North Wall, Main Image.

A. A part of the nimbus made during the Northern Wei dynasty may be seen surrounded by a repainted area. The fragments of seven bands of this nimbus (Fig. 25) still remain. The outermost band contained flames, the next small Buddhas one above the other and the next was the flame band of the halo. In the centre may be distinguished a large lotus. The other two bands cannot be distinguished. Beneath the halo may be seen the shoulders of the great Buddha. (Width of band of seated Buddhas 0.40 m.)

B. The Plate shows the main Buddha taken from the south-east. This seated Buddha is a repaired clay figure of recent times. The pedestal is also repaired and there is thus no trace whatsoever of the style of the Northern Wei. The north walls of Yün-kang caves are generally badly damaged as they join directly to the mountain and are particularly subject to erosion from water which seeps through onto their surfaces. The original main image may be assumed to have been a large dignified figure. The contour of the shoulders and elbows may still just be distinguished on the upper part of the north wall. Judging from them, the main image must have been a Bodhisattva with ankles crossed, the ends of the robes flaring at each side. Thus it may well have been a Maitreya Buddha with two attendant Bodhisattvas in meditation. (Height of original shoulder 5.70 m.)

Pl. 67 A, B. Main Room, North Wall, Tunnel Entrances.

Showing also parts of the pedestal of the main image. There seems to have been no particular design for the entrances of the tunnel and they form simple, rough archways. Through the entrances may be seen the three sections of carving inside the tunnel. A good view may also be had of the outline of the shoulders of the main Buddha. (Height of tunnel entrance 3.60 m.)

Pls. 68, 69. Main Room, Ceiling.

The ceiling is rectangular with its longest side running from east to west. On the north side of the ceiling is a short perpendicular wall which is shaped like a hanging curtain at the ends. The curve of the curtain gives a slight curve to the ceiling at each end. The ceiling is almost entirely damaged and at present covered with repainted figures. Only the centre of the southern side contains a few original reliefs, i.e.

a row of small niches with celestials just above the row of triangular pendants. It is assumed that the construction of this ceiling was the same as that of Cave IX i.e. a coffered ceiling with a long beam running from east to west crossed by two smaller beams in the centre running from north to south. The ends of these beams may be seen in the two flying celestials in rectangular frames which break the row of niches containing celestial musicians. Cf. Pl. 51. Where the beams cross, large reliefs of lotus flowers may have been carved and in the central coffers formed by the cross beams, the remains of divinities in various postures may still be seen. Of the carvings which once existed inside the niche of the main image of the north wall seen at the top of Pl. 69, nothing remains. A large trabeated lintel with hanging curtain as seen in Caves VII and VIII must be assumed. At each end of this curtain was a naked figure, possibly a dwarf (Fig. 26). (Length east-west 8.10 m., width south-north 2.30 m.)

Pls. 70–76. Main Room, North Wall, Tunnel.

A tunnel runs behind the main Buddha on the north wall. It is \square shaped. The north wall (Pls. 70 A, 71 B, 72 A, 73, 75 B, 76 C), the east wall (Pl. 72 B), and the west wall (Pl. 71 A), i.e. all the outside walls, are badly eroded but not so badly destroyed as the inner wall i.e. south wall in the tunnel, part of which may be seen on Pl. 70. Along the top of the wall runs

a row of lotus petals which divide it from the ceiling. Beneath this the wall is divided into two sections, the upper section containing a row of flying celestials broken in the middle by a single canopied niche with a seated Buddha (Pl. 73). On each side of the niche the celestials are flying towards the main room. The bottom storey is formed of a long row of worshippers. They are arranged roughly symmetrically and, like the flying celestials above them, with those on the left facing left to the main room and those on the right facing right to the main room (Pls. 71, 72). They all hold their palms together at the breast holding stems of lotus flowers. Generally speaking the destruction of the bottom storey in the main room has made it impossible to see these worshippers. Among the flying celestials in the upper zone some have no chignons and have a youthful appearance (Pls. 71 A, 72, 75 B). The ceiling starts from the band of lotus petals and is barrel-vaulted (Pl. 70). The decoration of the top of ceiling, as far as can be now ascertained, included lotus blossoms and flying celestials. Pl. 73 shows a flying celestial with high chignon and holding palms together. On each side may be seen more flying celestials, their bodies held upright and only their legs trailing (Pls. 75 A, 76 A, B). The original carving must have been so deep that, although much of the surface has been worn away, the general outline is still visible in considerable depth. (Length of north wall 9.10 m., width of tunnel 1.95 m., height of wall 2.50 m.)

EXCAVATIONS IN FRONT OF CAVES IX AND X

Pl. 77. Caves IX and X, Bases of the Pillars.

In this Plate a view from the east of the bases of the pillars of the Caves IX and X excavated in 1938 is shown. The floor is brick-paved. The central pillar between Caves IX and X is thicker towards the top. No stūpa is to be seen at the west end. The carvings of the seated Buddha and the Thousand Buddhas on the front indicate that no such stūpa ever existed from the time when the caves were constructed and the wall now running from Cave XI to XIII was cut. The small, west wall above the cave with its sloping groove indicates the sharp incline of the roof of the former exterior wooden structure. On each side

of the bases animals were carved. On the third pillar, just above the rectangular base, may be seen the remains of an elephant's head. It would seem that each pillar once had a similar carving. (East-west length 24.50 m.)

Pl. 78. Caves IX and X, Bases of Pillars.

View as above seen from the west. At the further end stands a storeyed stūpa while in the foreground may be seen the back wall of the niche carved with the Thousand Buddhas and a stone block on which once stood a large animal. Of particular interest are the square stones or square hollows in front of the pillars

which served as foundations for the wooden pillars of the exterior structure. (East-west length 24.50 m.)

Pl. 79 A. Cave IX, Bases of Pillars, First Pillar.

B. Cave IX, Bases of Pillars, Eastern end Animal.

A. A relief of an incense burner of Po-shan-lu type between confronting animals on the south face and the hind-quarters of an animal on the west face were revealed. At the east of the pillar at the floor the wall turns to the south. At its base, on a level with the relief, the remains of dwarfs, though much eroded, are still visible. The black square in front of the pillar are bricks of the Liao dynasty. Carvings of part of the lotus petals may just be seen on the rock floor in the lower left hand corner of the Plate. (Height of pillar base 0.90 m.)

B. The naked figures of the dancing dwarfs are sculpted almost in the round. Small holes drilled for repairs are seen everywhere and at some places on the lower part of the stūpa, much eroded niches are visible. At the south, although now almost entirely eroded, is a leg belonging to a large animal seated with forelegs erect, which corresponds with a similar figure on the west. (Height of remaining figure of dwarf 0.90 m.)

Pl. 80 A. Cave IX, Bases of the Pillars, South Face of the First Pillar.

B. Cave IX, Bases of the Pillars, East Face of the Third Pillar.

A. Here are shown the profiles of the pair of confronting animals, their forelegs supporting an incense burner. Though much eroded, they are probably intended to represent winged lions. (Height 0.90 m.)

B. The southern half of this east face was excavated. Though also much eroded, it may be seen that the animal has a squarish jaw and represents a different type. The square bricks to the left are of Liao period manufacture and their thickness is clearly seen on this Plate. (Height 0.90 m.)

Pl. 81 A. Cave X, Bases of the Pillars, South Face of the Fifth Pillar.

B. Cave IX, Bases of the Pillars, East Face of the Fourth Pillar.

A. A much damaged relief of confronting elephants was revealed of which only the lower part of the legs

and the ends of the trunks remained. They also presumably supported a central incense burner. The narrow part above the base is all that remains of the trunk of another larger front-facing elephant bearing the pillar. (Width 1.86 m.)

B. Only the southern half of the east face showing a much eroded animal figure was uncovered. The trunk of the elephant is almost indistinguishable due to erosion. Each side of it has been blocked with stones. Cf. Pl. 77. (Height 0.60 m.)

Pl. 82 A, B. Cave X, Bases of the Pillars, North Side of the Sixth Pillar.

A, B. The north side of this pillar was excavated within the ante-room of Cave X. Here also may be seen confronting animals with an incense burner between them. The forelegs of the elephant which rested on the rectangular base have almost entirely disappeared. Only stumps remain. (Width 2.00 m.)

Pl. 83 A. Cave IX, Bases of the Pillars, Rock Floor between the Third and Fourth Pillars.

B. Cave X, Bases of the Pillars, Rock Floor between the Fourth and Fifth Pillar.

A. Between the pillar bases was found a band of hexagonal pattern running from north to south, bordered on each side with bands of lotus petals. The two square holes are visible and, apart from the fact that they are pre-Liao period, their date cannot be assessed nor their use known. A trace of the red lime wall which once covered the whole base of the pillar may be seen as a small white line at the south-east corner of the left Pillar (Rub. VIII A). (East-west length between bases 1.70 m.)

B. The same hexagonal pattern bordered by a lotus petal band is visible. The square stone in the left foreground of this Plate probably served as base for a wooden pillar. The vertical white line seen in the dark hollow in the right-hand corner of the lotus petal pattern is a fragment of the above mentioned red painted lime wall (Rub. VIII B). (East-west length between bases 1.70 m.)

Pl. 84 A. Cave X, Bases of the Pillars, Rock Floor between the Fifth and Sixth Pillars.

B. Cave X, Bases of the Pillars, Rock Floor of the west End.

A. The hexagonal pattern and the lotus petal bor-

ders are here well preserved. Both may be seen to continue along the front of the caves. The bricks seen in the lower right-hand corner are those of the raised floor laid in the Liao period (Rub. VIII c). (East-west length between bases 1.70 m.)

B. At the top of the Plate may be seen a very small section of the large lotus blossom carved on the floor, and from there to the bottom of the Plate runs a band of lotus petals with another scarcely visible band running at right-angles to it. In the right-angle formed by these bands of lotus petals is carved a floral design. The lower right-hand block is the base of the large animal on the west which once guarded the entrance. The date and use of the two holes are not known (Rub. VIII E). (Diameter of hole

0.40 m.)

Pl. 85. Cave X, Bases of the Pillars, West End.

The floor shown here is the area containing the large lotus blossom described above. The remains of the two legs belong to the guardian animal. A few bricks may be seen on the floor and everywhere small holes for repair work. In the right-hand corner is the sixth pillar. The low wall seen in the background is that of the village houses, and the high wall forms part of the village fort and extends to the hill side. These walls enclose the present-day temple while the small gate blocked by stones leads to the caves of T'an Yao. (Size of square hole 0.40 m.)

APPENDIX

REPORT OF THE YÜN-KANG EXCAVATION I

EXCAVATION IN FRONT OF CAVES WU-HUA-TUNG

The principal excavations at Yün-kang were carried out in the years 1938 and 1940. Firstly the area in front of the caves called “Wu-hua-tung 五華洞” and Cave VIII, secondly the area in front of the caves called T'an Yao, thirdly the Northern Wei temple site on the Western Hill, fourthly the Northern Wei temple site on the Eastern Hill and lastly the Liao temple site beside the Lung-shên-miao 龍神廟. The following is an account of the excavations carried out in front of the Caves Wu-hua-tung and Cave VIII in the years 1938 and 1940. The excavations carried out in 1938 and 1940 differed due to peculiar changes in the local conditions. Before 1940 there were many houses in the area in front of the Wu-hua-tung Caves and the Five Caves of T'an Yao. The area in front of the former was then enclosed by the village wall at right angles to the caves and by a small wall along the front. To enter the Wu-hua-tung Caves from the east one was forced to pass through a small gate in a low wall between Caves VIII and IX. In front of Caves VII and VIII was an area enclosed by three small temple buildings used for visitors. Just before the 1940 excavations everything from the western end to Cave VIII was removed by the Provincial Government as a measure of protection for the caves. Nearly one hundred households were removed to the south of the road which ran through the centre of the village. This left the investigators much more freedom of movement in 1940 than in 1938 (Fig. 29).

EXCAVATION IN FRONT OF CAVE VIII (N-S TRENCH 1)

Work started with one or two men on a trench 1.00 m. wide and 16.00 m. long—June 4th., 1938. Nothing of significance was found. On June 6th the stratum containing no cultural remains was reached and on June 9th. the excavation was completed. On June 10th and 11th the earth was replaced.

The natural rock in front of Cave VIII extends southwards about 15.00 m. (Vol. V, Plan I, II.) Slightly before the end of this natural floor a round hole in the rock was found of which the use is unknown. About 2.00 m. south of the end of the rock floor was found a pile of cut stones (Fig. 30). The total height of the two layers of stones which comprised this pile was 0.50 m. and from the top of the pile to the level of the earth measured 0.70 m. It is difficult to assess the date of construction of this pile of stones but they would seem to be related to a pile of similar type in front of Caves IX

YÜN-KANG, CAVE X

and X. Although its date cannot be determined it is easy to presuppose a raised level running along an area at least in front of from Cave VII to Cave X and possible from Cave V to Cave XIII. To the south of this pile of stones a few heaps of cinders and a few tiles were found. Below the level of 1.00 m. only chipped stones were discovered. These can hardly be other than the remains of the rock carved out of the caves at the time of construction. There was found only one fragment of tile belonging to the Liao dynasty which showed the usual tile pattern of the period. The end is bent over to form a flat front and the upper edge is concave. The front pattern is made up of four thin bands, the top and third have a series of slanting incised lines, the second band is plain while the bottom band is of particular interest in that its decoration consists of a series of slanting impressions in the clay made by a thin rope twisted round a stick.

EXCAVATION IN FRONT OF CAVES IX AND X

Work started May 8th. 1938 with one man under the direction of either K. Ono or S. Mizuno. The excavation was started in an area 17.50–19.50 m. south of the entrance of Cave IX and 9.50–11.30 m. west of the back wall of the structure in front of Cave VIII. The area in the enclosure formed by the wall had been cultivated until quite recent times so that the first 0.20 m. was soil. Beneath this was yellowish earth containing fragments of tiles and porcelain etc. All artifacts, however, were of recent times. Beneath 1.70 m. stone chips became more plentiful and no artifacts were found. Digging in a northerly direction, on 11th. a brick platform was reached which comprised two levels with a step. The bottom step was 13.70 m. and the upper, level was 13.20 m. from the entrance to the cave. As from May 9th. two workmen were employed and on May 12th. the entrance to the cave was reached. This trench is called N-S Trench 2. Around the entrance was a floor of paved bricks. From the entrance of Cave IX the trench was then extended west to the end of Cave X and slightly east to the end of Cave IX. This trench revealed the square bases of the pillars outside the caves and was given the name "E-W Trench of Bases," for convenience called here E-W Trench 1. On May 20th. in front of Cave IX a small channel constructed of stones and brick was discovered which had been employed as a chimney under the cave. From May 22nd., starting along the edge of the brick platform in N-S Trench 2, the E-W Trench 2 was excavated to the west and east of it parallel with E-W Trench 1. Here was found a pile of stones similar to that in front of Cave VIII. The dig was continued along this line of stones and in the eastern part another chimney channel was uncovered. Here, on June 30th., the trench was turned to the north and was continued parallel with N-S Trench 2 up to the fifth pillar in front of Cave X. This is called N-S Trench 4. From June 2nd. E-W Trench 1 was investigated in the course of which it was slightly extended at each end. On June 11th. the E-W Trench 2 was filled in. On June 13th. some carving was discovered on the rock floor of the western extension of the E-W Trench 1. Observations were recorded and, by June 16th., the replacing of the earth had been completed (Fig. 37).

On September 15th. 1940 under the direction of T. Hibino and S. Mizuno two trenches were

started in a north-south direction, the first from between Caves IX and X and the second from immediately in front of Cave XII. Between twenty and thirty workers were employed. On September 24th. bricks and tiles of the Liao dynasty were found. Later K. Ono joined the investigating party and on 27th. the excavation reached a stratum of sand on the south. Digging then ceased, Oct. 2nd. The trench between Caves IX and X was named N-S Trench 2 and that in front of Cave XII, N-S Trench 5.

[N-S TRENCH 2] At the southern end of this trench only chipped stones were found under 1.70 m. of earth. This was as seen in N-S Trench 1. Above this stratum of stones was yellowish earth containing fragments of tiles, bricks and porcelain among which were tiles and bricks of the Liao period as well as of much later times. The brick platform 13.20 m. from the entrance will be described later. The northern part of this trench was dug shallowly as at a depth of 0.40–0.50 m. the level of the brick floor was reached. In the area from the entrance to the cave and extending south for 6.00–7.00 m. was a brick-paved area with some of the original bricks missing. Due to the slope of the earth the brick level was buried to a depth of 0.95 m. immediately outside the cave and only 0.50 m. at the distance of 6.00–7.00 m. (Fig. 31).

[N-S TRENCH 3] This trench 2.00 m. wide was excavated due south to a distance of 48.00 m. from the pillar exactly between Caves IX and X and crossing the wall which was removed in early 1940 by the Provincial Government (Fig. 31). At a distance of 12.00 m. from the entrance of the cave the same pile of stones was found as had been seen in E-W Trench 2. The top stratum consisted of 0.20 m. of surface soil followed by one containing brick and stone and a bottom stratum of brownish earth—total depth, 0.40–0.50 m.. Below this was the brick-paved floor extending 10.00 m. south of the entrance. South of this the bricks are missing and there is found a thin clay stratum with the purple-black gravel beneath extending to a depth of 0.30 m. before reaching the natural rock. At the base of this pile of stones on the north side were found stones used as supports for the pile. To the south in front of the pile for a distance of 1.50 m. nothing was found but, south of this again, was found a gently sloping level paved with large square-cut stones extending to a distance of about 2.50 m. The extent of this sloping level was not ascertained but it may well be part of the path ascending to the caves. Judging from the way the stones are cut it would appear to date from the Northern Wei. South of this at various depths and not arranged in any stratum are found heaps of chipped stones or earth. These heaps, in which very few artifacts were found, were probably formed at various times by the removal of debris from the front of the caves. However, in the area 15.00–25.00 m. from the caves was found a stratum containing fragments of tiles and bricks of the Liao period. Here also at a depth of 2.40 m. were found a few sherds and animal bones the date of which has not been ascertained. Among the Liao tiles were found a tile-end with the decoration of a bird's body with a human face, or Kinnari, and something resembling the tusk of a monstrous sea animal, or makara, used as a ridge ornament. Finally the stratum of sand was reached.

[N-S TRENCH 4] This trench, about 1.00 m., wide was dug due south from a position in front of the eastern pillar of the entrance of Cave X and stopped when it reached E-W Trench 2 (Fig. 2). The top stratum of 0.10 m. of surface soil was followed by 0.20 m. of earth containing brick and stone. Under these was a 0.10 m. stratum of cinders which continued for 7.00 m. south of the entrance. Be-

neath these is an earth stratum 0.50–0.60 m. wide, immediately under which was the brick paving ending 6.50 m. south of the entrance. Continuing south from the end of the brick paving and almost on a level with it, as well as under the paving itself, is a stratum of purple-black gravel 0.40–0.50 m. deep formed of decomposed natural rock. South of the end of the paving is a very thin 0.05 m. layer of earth containing lime where it is assumed more brick paving once rested (Fig. 32).

[E-W TRENCH 2] Starting from the brick pile found in N-S Trench 2, this trench 1.70 m. wide was extended east and west. In the eastern half a brick pile about 13.00 m. long was found and in the western half, a pile of stones which was uncovered to a length of 13.00 m. and which possibly continued further in the unexcavated area. Above these piles, at a depth of between 0.60 and 0.90 m. from the surface, were found piles of brick and stone or heaps of cinders (Figs. 34, 41). In this trench at several places the chimney channel (Fig. 35) extending horizontally was uncovered. Thus it may be assumed that in subsequent periods many houses must have existed in the area. Although these channels are under the earth it is certain that they were not used for drainage purposes because they still contain considerable amounts of soot. Although the exact use and construction of these chimneys requires further study it is certain that they belonged to houses and not to temple buildings. Thus it may be assumed that no temple buildings existed outside Cave IX and X in the later times when the area was occupied by these dwelling houses. The upper pile of bricks found in the eastern extension belongs to the same period as the houses (Fig. 50).

Further details must be given regarding the piles of brick and stone mentioned above. The bricks measure $0.32 \times 0.20 \times 0.06$ m. In the best preserved places they are laid in five layers. The front of the outermost step was formed of two rows of bricks, one behind the other—the 0.20 m. side of the brick forming the height of the step. The top surface of the step itself was formed of the same bricks laid side by side—the 0.20 m. side of the brick forming the width of the step. The next step as seen at present was formed of five layers of bricks with a height of 0.30 m. This construction as seen in Fig. 36 would appear to have been the part of the platform on which at some earlier time stood a temple building. 12.00 m. south of the entrance of the cave were found piles of stones each stone of oblong shape some measuring 1.00×0.25 m. and some as large as 1.50 to 1.60 m. As seen at present they are in three layers and below them is the stratum of naturally decomposed gravel. The backs of the stones were supported by other stones. The method of cutting the stones and their position directly above the gravel suggests that they are work of the Northern Wei but no other evidence was found to support this theory. Despite this lack of more positive evidence, however, there is nothing to suggest that it was not so. Just in front of and above this pile of stones were found a round tile end with lotus pattern and flat tile ends of the Liao period as well as a fragment of a round tile end of the Northern Wei period containing the four characters *chuan-tso-wu-ch'ung* 傳祚無窮. Further south of the pile of stones nothing other than rock fragments were found and there in deep places only (Figs. 48, 49).

The relationship of the pile of stones to that of bricks must be considered. The brick is found exclusively on the east and the stone found exclusively on the west side of the trench. Seen from north to south, the face of the stone pile is almost level with the back of the bricks, the ends of the

piles are separated by a narrow space which may be due to later disturbance. This gives the impression that the two piles belong to the same structure but it is the opinion of the authors that this was not so. It is particularly unfortunate that the bricks have no characteristics which enable them to be dated as Liao. They may be either earlier or later than Liao times but it is certain that they do not belong to the Northern Wei period. It is probable that they are of a later date and that earlier the pile of stones seen on the west was continued here. It would then later have been removed to make place for this pile of bricks. The pile of stones may then have been connected with those uncovered in N-S Trench 1.

[E-W TRENCH 1] A brick floor was found over the whole area but with some of the bricks missing (Fig. 37). The backs of these bricks have lines made by cord impression—a characteristic of Liao bricks. Under the bricks was lime (Figs. 54, 56). Near the entrance of Cave IX part of the brick floor was broken and a row of inferior quality bricks had been inserted which were about 0.07–0.08 m. above the level of the Liao brick floor. Also near the entrance was the curving brick and stone chimney channel. These are both works of a later period. (Pls. 77, 78, Figs. 42, 53.) A little to the east and on a higher level was found another chimney channel situated immediately between the two entrance pillars. Just to the west of the first pillar on the east of the cave a pile of stones was found running from north to south (Fig. 43). The reasons for these channels and the pile of stones is not known but they are certainly work of a later period since they are above the original brick floor of the Liao period (Figs. 50–53). In front of the third and fifth pillars flat, square stones had been let into the brick floor. In front of the second and sixth pillar bases square holes had been carved down into the natural rock floor. Both square stones and square holes may have served as base supports for wooden pillars of an exterior wooden structure. Judging from these four it may be assumed that some such base support existed in front of the other three pillars and that the exterior wooden structure was formed of six spans. It is strange that they do not correspond in position with the rectangular holes above the stone pillars of the cave openings. (Vol. VI, Plan III.) When this brick floor was laid at the same time the square bases were entirely covered with lime which was painted red. The layer of lime on the faces of the square bases reached to the natural rock (Figs. 44, 55).

Under the bricks was found the natural rock floor which, judging from the designs carved in it, must have been made in the Northern Wei period (Fig. 37). The carvings in this floor remain only in front of Cave X but from their shape it would appear that the floor resembled that found in Cave Pin-yang-tung at Lung-mên. Between the pillar bases is seen an hexagonal pattern which is bordered by a wide band of lotus petals. The top of the lotus-petal band is formed of a pearl pattern. The hexagonal pattern extends along the whole front of the caves though it is not quite so broad as that seen between the pillars. Further south a part of a large lotus blossom was uncovered but there was not sufficient time to excavate the whole of its surface. From what was seen its diameter was estimated at 7.00 m. Probably one existed on each side of each cave. Outside the lotus blossom are bands of lotus petals and, in the right angles formed by these, floral patterns were carved. To the west of this is a carved lotus petal band and a floral pattern (Pls. 83, 84).

YÜN-KANG, CAVE X

The bases of the pillars were all completely uncovered. They were badly eroded and it is evidently due to this erosion that, at the time of the laying of the brick floor, it was decided to cover them with a red-painted lime surface. At present these bases measure about 2.00 m. square and only the central base is larger, measuring about 2.40 m. square. Every visible side of these bases were carved with an incense burner between two confronting animals. (Vol. VI, Plan 3.) On each base was represented the front part of an elephant with its two forelegs and trunk forming a tripod-like stand (Pls. 80–82).

At the extreme outside ends of the two outermost pillars the wall takes a turn to the south and extends for some distance to end in the representation of large animals which were much taller than the top of the base itself. These were very badly eroded but it was possible to see that they sat on pedestals facing inwards with their forelegs upright. On the small north-south surface between these and the base were carved two naked figures of dancing dwarfs (Figs. 39, 40, Pl. 79). A large storeyed stūpa rises over these figures on the eastern side only. The small niches on each storey of this stūpa may just be distinguished. (Vol. VI, Pls. 1, 2.) Nothing resembling this stūpa is to be seen on the west side and it is unlikely that any such structure existed since there are carvings of the Northern Wei period on the front of the wall where it would have stood (Pls. 85).

With regard to the artifacts uncovered around the bases of this cave during the excavation, fragments of porcelain belonging to the 't'u-ting type' were found and it is interesting to notice that they contain traces of red-pigment which might suggest they were the vessels used at the time of the painting of the above mentioned lime walls. It is assumed that, after being used for the painting, they were thrown away and found their way into the hollows of the rock floor. Thus it may be deduced that this porcelain was made before or at the same time as the Liao bricks.

From the above descriptions it may be concluded that in the time of the Northern Wei in front of these two caves there existed a rock floor covered with carved decoration. Furthermore the excavations revealed that there was a wooden structure covering the entrances and the rock floor. There also existed a platform extending from west to east and ending in a stone face. The sloping stone surface discovered in the N-S Trench 3 may be the original path to the caves but at a later date all constructions in front of the caves had collapsed, the foreground smoothed and replaced by a brick floor a little above its level. At this time also the wooden exterior structure was erected and the surfaces of the bases covered with red-painted lime walls. This is all presumed to have been carried out in the Liao dynasty. The exact date is not known but it is certain that the brick pile which served as pedestal for the temple building was built at some later time. Sometime after the Liao period also the exterior structure collapsed and the area was used for the living quarters of monks or for houses of villagers for which reason the chimney channels were made.

EXCAVATION IN FRONT OF CAVE XII (N-S TRENCH 5)

This trench was started September 13th. 1940 under the direction of K. Hibino and S. Mizuno, later joined by K. Ono. It was excavated at a width of 2.00 m. to a distance of 47.00 m. About

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twenty workmen were employed and the excavation was completed by September 25th. (Fig. 33). The top stratum consists of 0.20 m. of soil. This is followed by an upper stratum formed of 0.30 m. of brownish-black earth containing stone fragments. The lower stratum 0.30 m. deep is of clay paved with square bricks the under sides of which have the parallel lines of impressed cord pattern indicating Liao period manufacture. The clay stratum extended 15.40 m. but the brick paving only 10.40 m. to the south of the cave. Immediately below the clay was the stratum of naturally decomposed purple-black gravel. This gravel was generally found at a depth of about 1.00 m. from the surface but at this depth extending to a distance of 4.43 m. from the cave the natural rock was reached. At a distance of 12.00 m. from the cave the level of gravel joined with the slightly sloping stone paved area. The stones here are thinly cut and mixed with bricks so that the impression is not of such a well-paved area as that seen in the excavation of N-S Trench 3. The slope extended 18.00 m. from the cave and it cannot be ascertained whether it joins the level of the gravel or that of the brick 0.30 m. above it. A fragment of porcelain of a much later date was found during the digging over this slope. South of 18.00 m. from the cave no stratum exists but only heaps of debris removed from the front of the caves. At a distance of 23.00 m. from the cave the depth suddenly dropped and the floor of a modern house was reached which had been covered by debris removed there by the government from the caves. At a distance of 39.00 m. from the cave and at a depth of 5.00 m. from the level of the entrance to the cave a sand stratum was reached.

Above the gravel several fragments of Northern Wei pottery were found and in other places fragments of Northern Wei and Liao tiles.

From the above discoveries it can be seen that there are two floors, a brick floor as found in the excavations in front of Caves IX and X apparently dating to the Liao dynasty and a lower floor just above the naturally decomposed gravel and the natural rock just before the caves which must be assumed to be that of the Northern Wei. At a distance of 40.00 m. from the cave was found the sand stratum at the foot of an earlier slope which corresponds with that discovered in the digging of N-S Trench 3. This might support the theory that this was the river bed in ancient times.

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